

Art & Arch

The Council of Industrial Design

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The Design Centre Special Issue

Design





Queen Anne & the 'Executive'

'... An artificial machine or method for the impressing or transcribing of letters, singly or progressively, one after another as in writing, whereby all writing whatsoever may be impressed on paper so neat and exact as not to be distinguished from print ...'

QUEEN ANNE, in a patent granted in 1714

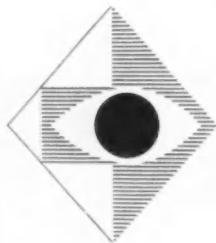
There is grace enough in being linked in Englishmen's minds with one of the happiest periods of our domestic architecture. Yet had she lived in our age readers of DESIGN if not the world at large might—who knows?—remember Queen Anne also as the patron of the 'Executive'. For indeed her grant of patent of 1714 defines with charming precision the object IBM designers set themselves more than two centuries later in devising the 'Executive' typewriter.

'... so neat and exact as not to be distinguished from print'.

A typographer selects type and distributes space so as to make his text both easy and pleasant to read.

A conventional typewriter impresses type on paper, but deals arbitrarily with space, allocating as much for each character whatever its width. The IBM 'Executive' is the *only* typewriter that controls the distribution of space between letters, as a typographer would, so that each occupies an amount appropriate to its type face area.

Furthermore the 'Executive' (like all IBM typewriters) is an electric machine. Each character strikes the paper with a controlled blow that is strictly proportional to its printing surface. Result? An impression that is always crisp, even, and of a uniformly pleasant colour.



THE IBM 'EXECUTIVE' ELECTRIC TYPEWRITER
FOR THE MAN WHO CARES ABOUT APPEARANCES

IBM UNITED KINGDOM LTD., 100 WIGMORE STREET, LONDON, W.1

WELBECK 6600

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CONTENTS

27 Royal occasion

29 Retrospect to prospect *Milner Gray*

The changing pattern of life in Britain since the war has been reflected in three exhibitions of industrial design - 'Britain Can Make It', the 'Festival of Britain', and now The Design Centre. Developments in plastics, the growth of the domestic equipment industry and a greater elegance in furnishing designs are significant expressions of this changing outlook.

33 Review of products *now on show at The Design Centre*

A selection of pictures showing examples of the products included in the first Design Centre exhibition. These represent approximately a tenth of the total number of exhibits and are divided into the following categories:

34 Electrical and gas appliances

38 Solid fuel appliances and building fittings

41 Kitchenware

42 Furniture

45 Opening The Design Centre

A special eight page supplement illustrating the opening ceremony and including the speeches by HRH The Duke of Edinburgh, by the Right Hon Peter Thorneycroft, President of the Board of Trade and by W. J. Worboys, Chairman of the Council of Industrial Design. Photographs of the exhibition area are reproduced and interviews with distinguished visitors reported.



Review of products *continued*

53 Lighting fittings

55 Tableware

58 Radio and television sets

59 Clocks and watches

60 Furnishing fabrics, wallpapers and carpets

64 Miscellaneous items

67 News 69 Letters 71 Books

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Settee and chair designed by Ward and Austin—MODERN INTERIORS—Third Floor

ROYAL



OCCASION

THIS SPECIAL ISSUE is a milestone for DESIGN. If print order and size were our criteria this number is sufficiently bespoken and heavy in the hand to justify satisfaction, but more significant is the evidence that design is a topic of growing popular interest.

It is also a landmark for the Council of Industrial Design, whose Design Centre for British Industries was opened on April 26 by HRH The Duke of Edinburgh. This realised one of the Council's most cherished projects, which it has nurtured ever since its foundation 11 years ago. It has been a long gestation, but there were three vital conditions which had to be fulfilled before a national Design Centre could be set up. In the past it has been possible from time to time to stage single temporary exhibitions of a good standard, but a permanent and changing exhibition must depend on a steady flow of well designed goods from the factories in a whole group of trades. There have also been for many years a few enlightened retailers who consistently displayed distinguished modern products, but a permanent Centre would have little influence unless the exhibits were more generally available. Lastly the public has for a long while been prepared to accept modern designs as proper objects for exhibitions and the glossy magazines, but a Design Centre committed to showing that good design will attract good business must rely on a public prepared to put its hand in its pocket and buy them in the shops.

The Council confidently believes that there are sufficient signs that these conditions have now been met. DESIGN has therefore presented in this special number a cross section of the products chosen for the first exhibition at The Design Centre. The selection shows that the Centre is not primarily concerned with what is new irrespective of its merit, but with what is well designed and in current production. The illustrations here give some indication of the scope of the display, which contains more than 1,000 products. This can only be a sample; the real test is to visit The Design Centre, where all readers of DESIGN will be made especially welcome.



The forms of modern industry express a new technology – the background of creative design: part of the Olefines plant which converts raw naphtha into hydrocarbons used in the manufacture of 'Polythene' and 'Terylene', at the Wilton Works of ICI Ltd. Photograph by Walter Nurnberg.



Retrospect



to Prospect



The last decade saw designers and manufacturers reach two peaks: the 'Britain Can Make It' exhibition in 1946 and the 'Festival of Britain' in 1951. In this article Milner Gray reviews the trend of design in consumer goods and looks forward to what we trust will be a new peak, The Design Centre, whose first exhibition is reviewed later in this issue.

SEPTEMBER 1946: from the entrance in Exhibition Road to the Victoria and Albert Museum, the queue, four deep, snaked well round into the Brompton Road. 'Britain Can Make It', the first major exhibition to be staged by the Council of Industrial Design, lately appointed in December 1944, was proving to be a much hoped for box office attraction to a public tired of war-time austerity. One and a half million people passed through the turnstiles during the 14 weeks in which the exhibition was open to the public. But what was undoubtedly more on the Council's mind was the extent to which industry, preoccupied with the mere mechanics of the switch from war to peace time production, would take heed of the moral behind the show, described by the late Sir Stafford Cripps, then President of the Board of Trade, as "a well calculated act of national policy of first class importance to the export trade and to the home consumer alike."

With the opening just 10 years later of The Design Centre for British Industries in the Haymarket, one is tempted to ask, "where have we gone from there?" In such short perspective we may find only tentative answers to the question. But it is none the less appropriate to take stock of the position as we see it today. Have the Council's manifold activities over the last 10 years borne good fruit? What results have come from constantly plugging the moral that good design is good business; that it is not a separate issue from sound manufacture or planned salesmanship, but an integral part of the quality of the product and its marketing?

Design for the changing ways of life

At any stage of social development, the shape of the things of every day domestic use will provide a clue to the way of life of the people. By the same token we can more easily apprehend the trend in current design styles if we do so in the context of present day social conditions. These conditions have changed so rapidly in one generation that it is often hard for the average men, especially if born before 1914, to appreciate their full significance – and by the law of averages some industrialists, production engineers, sales managers, wholesale and retail buyers and salesmen will be such average men. To members of the younger generation the habits of their fathers are no longer possible or desirable; new ways of thinking, seeing, buying and using have come about.

The impact of war on millions of young people has engendered a quite different, more casual, more experimental attitude to life. World wide travel has become quicker and easier at the same time as home living space has contracted. More and more ordinary young men and women have had opportunities – at one time the exclusive privilege of the well-to-do – of learning how the people of other countries live, work and play. Side by side with economic and social changes which have removed the stigma from household work, ingeniously contrived domestic equipment and appliances are being continuously devised to



1946 'Britain Can Make It', the sport and leisure section.

alleviate its drudgery. As a spending unit and a potential market for a wide range of consumer goods the long established middle class is being superseded by a new monied class.

The habit of buying durable goods for a lifetime's service seems hardly reasonable in the new welfare state; voluntary saving is at a premium, and in many fields of production steady technical improvement renders many articles obsolete long before they could possibly have become worn out. These conditions affect the whole attitude to buying in the up-and-coming market for domestic goods of every kind. The sideboard of our parents' becomes the storage unit of today; light, simple and functional in construction, this is not something to bequeath to our children, but a means of dividing, without too definite a visual break, the dining area from the rest of our limited living space.

Thus it is that if we walk down some shopping thoroughfare in any main city today, we see more and more examples – some good, some not so good and some downright bad – but nevertheless more examples of a new, experimental approach to furniture, exemplified at their best by the production of such firms as Hille for the house, and Race for the garden, which ten years ago would have been seen nowhere outside the





▲ 1956 *The Design Centre for British Industries*, showing a small selection of the wide range of exhibits now on view.

exhibition hall. Side by side with this new idiom, we see developments towards a greater elegance along more traditional paths. Yet in radio and television sets it is doubtful whether we have improved upon or indeed equalled the earlier models by, for instance, Murphy or E. K. Cole: such is the penalty for harnessing the goddess Fashion to a street-car named 'Design for Obsolescence'.

New products to meet new needs

In the wide field of domestic equipment, appliances and utensils, the last decade has seen, if no spectacular developments, a vast proliferation of new and improved models which, by stages, is transforming the Mrs Beeton of yesterday into the culinary engineer of tomorrow. Side by side with the introduction of functional advances in kitchen and household apparatus – in solid fuel, gas and electric cookers, in storage heaters, in slow combustion grates, in cold storage units, in small power driven gadgets – the kitchens themselves have blossomed into colour. By the interchange of parts one refrigerator manufacturer offers the housewife as many as 48 colour variations. To simplify the installation of equipment, the newly founded Modular Society has joined in aim with the BSI, to pioneer a further effort to achieve a standardised module in pre-fabricated building materials, components and fittings.

With the lifting of the war time ban on decoration in the pottery trade – which perhaps encouraged a measure of experiment with new

◀ 1951 '*Festival of Britain*', the fairway on the South Bank site photographed during erection by Charles Fraser. (Four colour half-tone by courtesy of Percy Lund, Humphries & Co Ltd.)

Retrospect to Prospect

shapes, some of them already exhibited at 'Britain Can Make It' – a monstrous regiment of gaily decorated services has marched out from the Five Towns. With honourable exceptions, very few of these patterns reach high standards of aesthetic achievement.

In yet another field the rapid development of technical processes and the post-war freedom from restriction have made familiar to the housewife some of the names hitherto found only in technical circles. Polythene, PVC and polystyrene – virtually unknown in the kitchen 10 years ago – are now in everyday use, and designers in the domestic, restaurant and air travel spheres have been quick to explore and exploit their possibilities. The robust lightness and clean qualities of polythene bowls and other kitchen utensils commend them to the less traditionally minded, to whom their virtue of silence in use adds another point in their favour.

The influence of new materials

PVC produced in sheet covers our floors and our working surfaces in patterns copied almost exclusively from their counterparts in linoleum or rubber; extruded it covers and insulates our wiring in a brave range of bright colours; in fine filaments, it is woven to produce a fabric in a wide variety of quite good colour patterns and textures.

From the cocooning of war materials in storage the designer has developed new lampshades, sprayed over a wire frame; tough, washable and offering a new character and texture in light fittings. Glass fibres, long used in the 'raw' state for heat insulation are now being bonded with various plastic agents in excellent colour ranges to produce goods combining lightness, strength and heat insulation, in fields as widely different as domestic cooking appliances, motor cars and sea-going launches.

Light fittings have taken a more mobile turn since their severe globe and cup beginnings of before the war, and now provide an endless variety of slight and flexible standard, bracket or pendant forms; while others adhering closer to their Bauhaus origins have yet developed more various and decorative shapes. Here indeed is a field of marked change, providing the means of isolated or indirect lighting beloved of our Edwardian forebears. In the realm of pattern, the quartic and the ellipse, the line and ball have joined with broken textures, marbling and graining to bring something of 'science fiction' into our very curtains and wallpapers. Side by side with the new molecular constructions as a pattern basis we see a continuance of floral motifs, some drawing inspiration from excellent models in Sweden, Italy and France. Furnishing and dress textiles and wallpapers, being by nature influenced by fashion, have shown perhaps more noticeable advances than in other fields.

Most goods sell more on their appearance than we sometimes trouble to think, from a boy's first bicycle to the wife's last Jaguar. However much an older generation may balk at the idea, we are living in a world of changed ideologies. How well British industry has learnt the lesson of changing conditions, how well studied the taste of world markets or matched the invention of its competitors will be illustrated in the exhibitions at the new Design Centre.



review of products now on show at the

DESIGN CENTRE

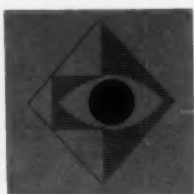
Prices quoted include purchase
tax where applicable
but are subject to variation

The selection of pictures on the following pages represents approximately a tenth of the exhibits from over 400 firms which are now on show in the first exhibition at The Design Centre, 28 Haymarket, London.

The task of choosing those products to be illustrated was almost as difficult as that of selecting the exhibits themselves, and care has been taken to make sure that no firm is represented more than once so that the widest possible cross section could be shown in this issue of DESIGN. The review should therefore be considered as an indication of the high design standard of the exhibits, and not a selection of the best designs.

Although The Design Centre is permanently open to the public the exhibits will be frequently changed and in addition special exhibitions will be arranged from time to time. The first of these will be 'Design in Cotton 1956', a display of dress and furnishing fabrics, held in conjunction with the Cotton Board Colour, Design and Style Centre, and opening on June 4. On July 9 'Britain at Table', a special show of tableware and table settings will be opened, while exhibitions on the CoID's 'Record of Designers' and on carpets are already planned to take place later this year.

'Design Review', the CoID's photographic and sample index of well designed goods has not of course been displaced by these exhibitions of products in the round, but is in fact part of the service which The Design Centre provides. An information counter has also been included particularly for home and overseas buyers who require trade details, though no exhibits will be for sale. Enquiries concerning products illustrated in this issue should be sent to The Secretary, 'Design Review' at The Design Centre, which is open on weekdays (including Saturdays) from 9.30 am-5.30 pm.



electric and gas appliances

The electrical and gas appliance industries have been among the first to realise that the emancipation of the housewife calls for products that are cleaner, speedier to operate and of better appearance than those of a decade ago. Ingenious technical developments and new methods of construction have resulted in teamwork, and the more enlightened firms have made sure that the designer is a permanent member of the team. As fiercer competition returns to these industries it is evident that the leading firms are relying on more striking modern designs, but the wisest will realise that a long market life can be expected for only those products which do not depend on novel and garish effects.



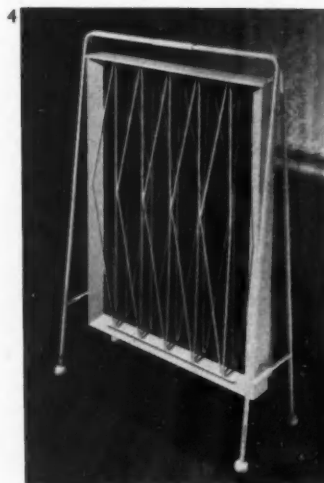
1 Electric cooker. Made of pressed steel with white or cream vitreous enamel finish. Fitted with special floodlight to illuminate hob. Automatic timing control for the oven. MAKER Falco Electrical Appliances Ltd. Price £90.

2 Combined vacuum cleaner and floor polisher. Made of aluminium alloy pressure die castings, phenolic and rubber mouldings. Attachments for scrubbing and carpet cleaning. MAKER Fillery (Great Britain) Ltd. Price £47 13s 8d.

3 Vapour controlled electric kettle. Made of nickel and chromium plated copper with phenolic handle. Special steam control turns the kettle off at boiling point. DESIGNER W. M. Russell. MAKER Russell Hobbs Ltd. Price £6 os 5d.



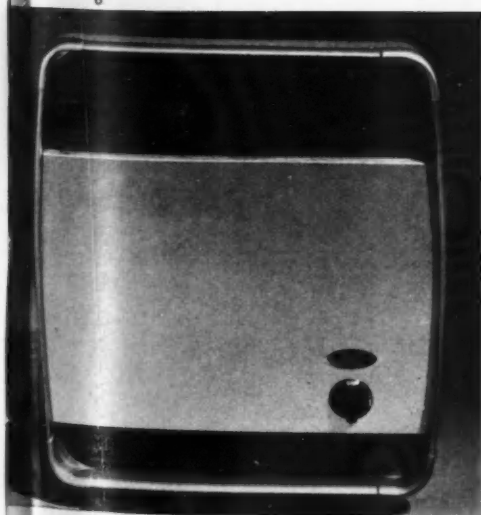
4 Electric radiant screen heater. Framework constructed of rod and sheet steel, finished in cream and white. The heating element is a metallic path deposited on the armour plate glass panel. DESIGNER John Barnes of Allen-Bowden Ltd in conjunction with maker. MAKER Premier Electric Heaters. Price £15 2s 2d.



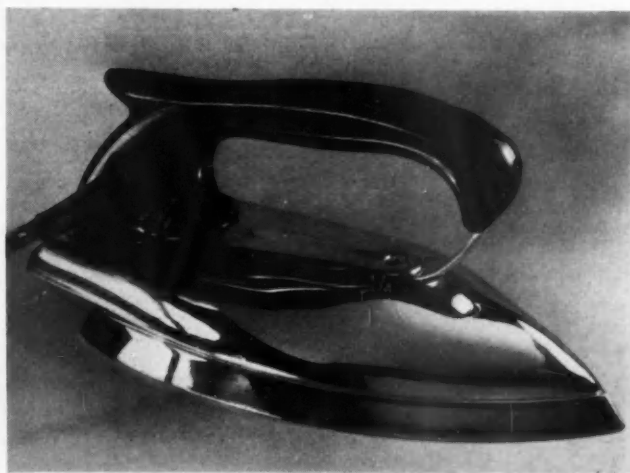
5 Food mixer. Made of aluminium alloy die castings, finished in cream or white stove enamel with 'Bakelite' handle. Can be used for mixing, beating, mincing and juice extracting, for which accessories are available. MAKER English Electric Co Ltd. Price £20 18s 8d.



6 'Zephyr' electric convactor heater. Casing made of pressed steel with bronze anodised finish. Supplied with heat control switch or thermostat. DESIGNER A. B. Kirkbridge. MAKER Belling & Co Ltd. Price £10 10s 3d.



7 Light weight electric iron. Made with chromium finished cast alloy sole plate with plastic handle embodying 'off' switch. AC current only. Heat control dial. MAKER L. G. Hawkins & Co Ltd. Price £3 os 4d.



electric and gas appliances

8 Steam and dry electric iron. Aluminium sole plate with plastic handle. Steam from boiling water in internal tank issues through ducts in sole plate. Thermostat controls temperature of iron when used dry or with steam. MAKER Morphy Richards Ltd. Price £3 19s 1d.



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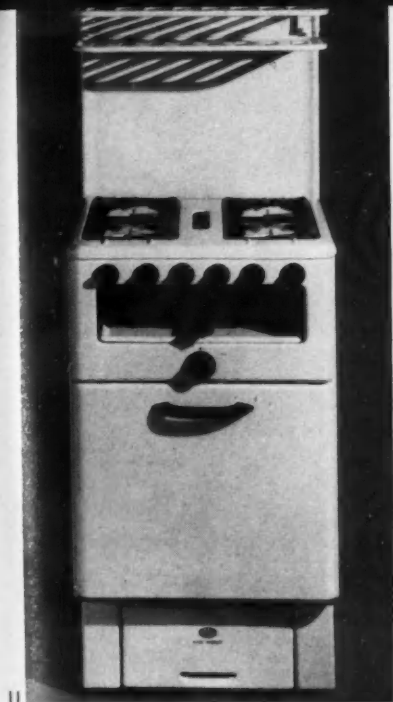


9 Refrigerator. Made of steel and aluminium sheet with nylon, glass fibre and other plastic mouldings. White vitreous and synthetic enamel finish. Versions available for electricity, gas or kerosene. MAKER Electrolux Ltd. Price £60 18s.

10 'Hoover' washing machine. Mild steel sheet casing stove enamelled white on a grey steel base with maroon and white plastic handles and control panel. Incorporates removable powered wringer which can be hung inside the tub when not in use. Available with or without water heater. MAKER Hoover (Washing Machines) Ltd. Price £67 15s.

10





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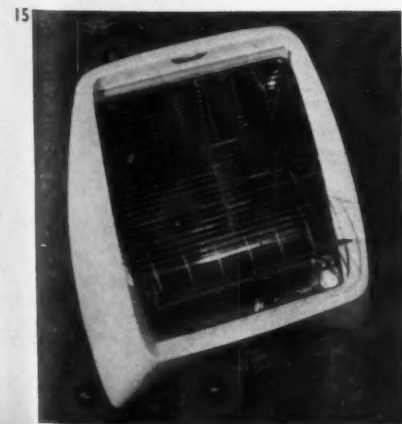
11 'Century' gas cooker. Sheet iron construction with cast iron burners. Cream and black or white enamel finish. MAKER R. & A. Main Ltd. Price £28 3s 9d.

12 'Ascot' gas water heater. Cased in vitreous enamelled sheet steel. MAKER Ascot Gas Water Heaters Ltd. Price £39 11s 3d (fittings extra).

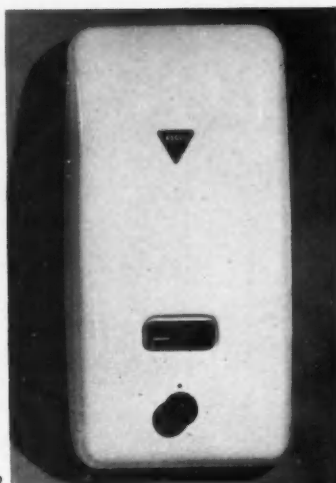
13 'Potterton' gas boiler. Made of cast iron and sheet steel, with stove enamel finish in white, cream, green or scarlet. DESIGNER Eric Marshall. MAKER Thomas de la Rue & Co Ltd. Price £70 12s 10d (hardwater model).

14 'Renown Five' gas cooker. White or cream vitreous enamel finish. Independent eye level grill and automatic ignition to all taps. MAKER The Parkinson Stove Co Ltd. Price £65.

15 Portable gas fire. Cast iron frame finished in a shaded grey and cream vitreous enamel. Chrome reflector. MAKER Cannon GA Ltd. Price £8 8s.



15



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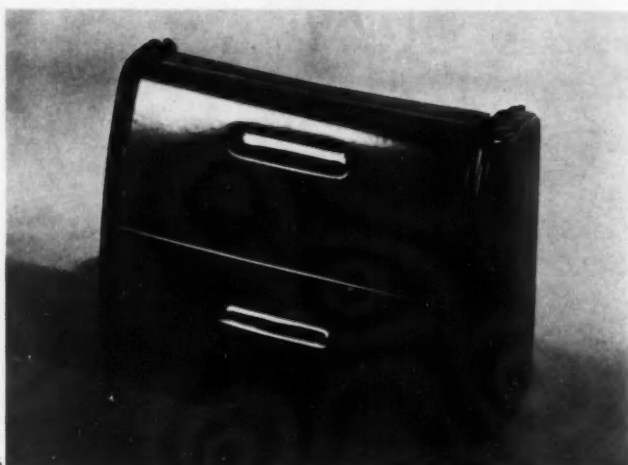


solid fuel appliances and building fittings

The invigorating shapes of many new castings and pressings for solid fuel appliances are due less to new techniques and more to the introduction of talented designers. Fuel economy and smokeless burning have been responsible for stirring up a competitive market, but manufacturers are finding that good modern design is often the decisive factor in favour of the appliance at the point of sale. The same is true of door furniture and building fittings where a life long guarantee is only valid if the product is well designed.

16 'Seymour' continuous burning open fire. Made of cast iron, vitreous enamelled in various colours. Upper section of the fire front hinges downwards to form a trivet. MAKER Sidney Flavel & Co Ltd. Price £6.

17 'Sofono Sunray Homeheater' free standing fire. Made of cast iron, vitreous enamelled in various two toned colour combinations. Incorporates transparent metal gauze fireguard. Available with back boiler. DESIGNER Ralph Ormiston. MAKER Grange Camelon Iron Co Ltd. Price £19 12s.

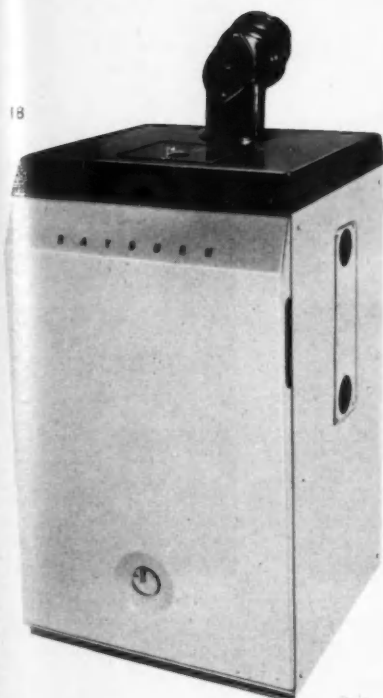


16

17



18 'Rayburn' domestic boiler. Made of cast iron with sheet steel casing and firebrick lined fire box. Finished in white or cream enamel. Incorporates thermostatic control. Working parts concealed by door. MAKER Allied Ironfounders Ltd. Price £35 10s 4d.



19



20



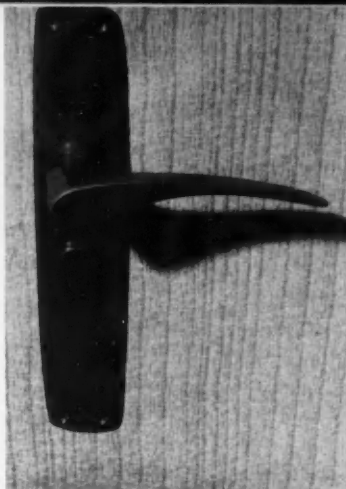
19 'Lynx' low level flushing cistern. Black finished shell and cover of a pitch based composition called 'Duramite' with internal fittings of non-corroding metal. High level version also available. DESIGNER John Barnes of Allen-Bowden Ltd. MAKER Shires & Co (London) Ltd. Price £6 10s.

20 'Carlton' wash basin. Basin and pedestal in vitreous china, available in white, yellow, ivory, pink, green and blue. MAKER Shanks & Co Ltd. Price £16 8s.

building fittings

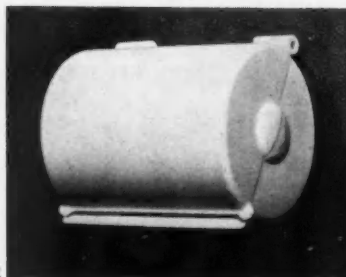
21 Lever door handle. Made of bronze with natural finish. Also available in bright and satin chrome. MAKER K. S. Neale Ltd. Price £2 6s 3d.

21



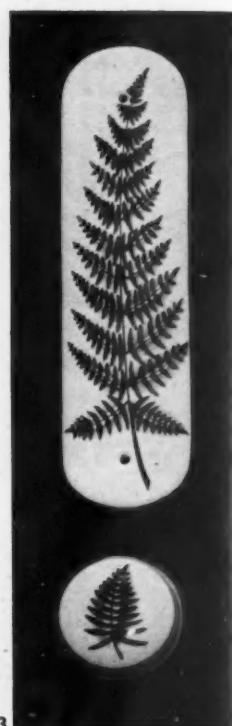
22 'Bandalusta' toilet roll holder. Made of plastics with brass hinge pins, wall fixing by hidden screws. Available in black, ivory, pale pink and primrose. Other colours can be supplied. DESIGNER A. E. Brookes. MAKER Brookes & Adams Ltd. Price 13s 2d.

22



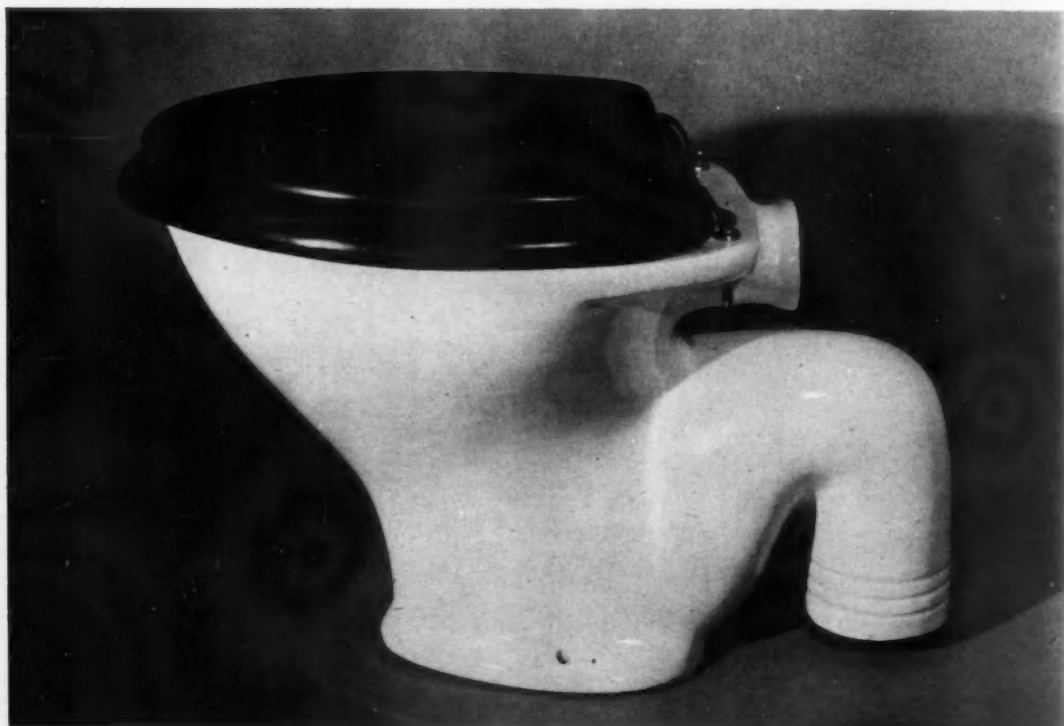
23 Decorated door furniture. Made of bone china with 'Blue Fern' decoration in blue and black on a white ground. Gold edging line. DESIGNER Maureen Tanner. MAKER E. Brain & Co Ltd. Price £2 17s 6d.

23



24 'Lotus' W/C pan. The bowl is rimless and is made of white glazed fireclay. Other colours supplied to order. 'Bakelite' or wood seats or special laminated seat and cover. DESIGNER Alan H. Adams, in collaboration with D. C. Medd. MAKER Adamsez Ltd. Price £6 3s.

24



kitchenware

The division between kitchen and dining room is now so tenuous that the high design standards to be expected in the latter are readily applied to domestic hollow-ware and non-powered appliances. Plastic materials and new finishes for metal provide opportunities for rich contrasts of colour and texture.

25 'Prestige Hi-Dome' pressure cooker. Made of polished aluminium with black plastic handle. MAKER Platers and Stampers Ltd. Price £6 6s.

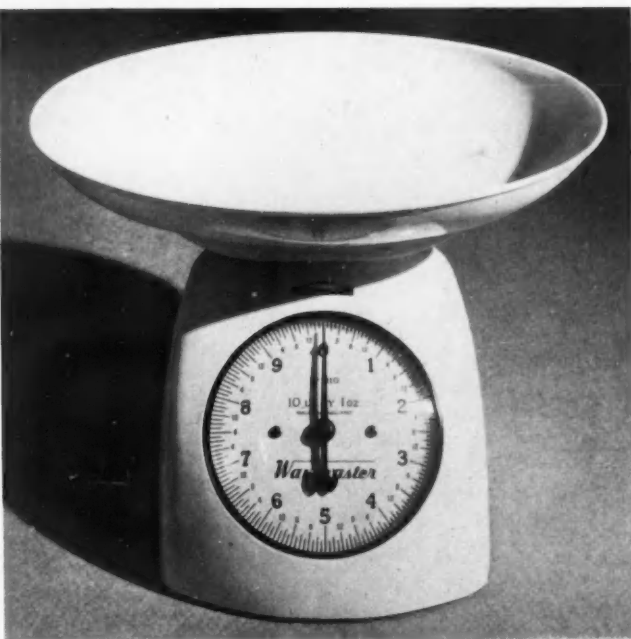
26 'Waymaster' household scales. Aluminium alloy body with movement of aluminium and mild steel. Available in many colours. MAKER Precision Engineering Co (Reading) Ltd. Price £2 5s.

27 'Daleware' frying pan. Cast aluminium, polished outside and hammered finish inside. Plastic handle. MAKER Easipower Ltd. Price £1 7s 6d.

28 'Colorama' saucepans. Polished aluminium with lids anodised in various colours. DESIGNER Carmella Rossini. MAKER Mirroware Co Ltd. Price £4 9s 9d (set of three).



25



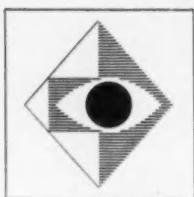
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This distillation of the best design current in the industry indicates the versatility of modern British furniture. Perhaps more than any other industry furniture has initiated the changes in public taste from the old ways of period pastiche and loud modernism to the clean limbed, often subtly decorated pieces of today. Design leadership in the industry, once vested solely in the small firms, is now spread more generally to affect all price groups and a host of hitherto uninterested retailers. The standards now being set on the home market will form the right basis for increasing our exports to countries where high quality in design and workmanship is recognised.

29 'Mirage' settee. Beechwood frame, with tension sprung seat and back. Moulded latex rubber cushions and back. Fabric covers available in many colours. DESIGNER Howard B. Keith. MAKER HK Furniture Ltd. Price from £74 2s 6d.

30 Wardrobe. Constructed of solid oak and oak veneered blockboard with mahogany veneered interior. DESIGNERS John and Sylvia Reid. MAKER The Stag Cabinet Co Ltd. Price £26 10s.



29

30



31 Dining chair. Framework of steel rod, finished dark grey with moulded plywood back and arms. Rubber upholstery with fabric cover available in various colours. DESIGNER Robin Day. MAKER S. Hille & Co Ltd. Price £10 17s.

32 'Jason' stacking chair. Moulded beech plywood shell with natural finish, or with the inside veneered in various woods. Enamelled colour finishes are also available. DESIGNER Carl Jacobs. MAKER Kandy Ltd. Price £3 19s 6d.

33 Unit storage shelves and cupboards. Plywood, blockboard and solid timber construction with walnut mahogany and rosewood veneers. Plastic covered supporting steel rods. Satin brass door and drawer handles. DESIGNER Peter Hayward. MAKER W. G. Evans & Sons Ltd.



31



32

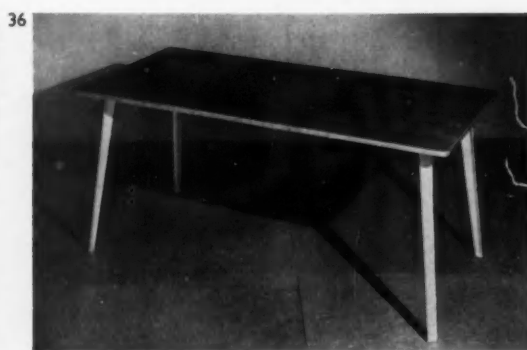




34 Dressing table. Made in mahogany or walnut with natural finish and contrasting ebonised strips. DESIGNERS Ward & Austin. MAKER Loughborough Cabinet Manufacturing Co. Price £29 5s 6d.



35 Storage cabinet. Carcase veneered with French walnut. Sliding doors covered with black or beige plastic fabric. DESIGNER Meredew Design Group (A. Loebenstein, David Fowler and Alan Hunt). MAKER D. Meredew Ltd. Price £23 14s 3d.



36 Dining table. 5-ft laminated hardwood top with elm, walnut or mahogany veneers. Stove enamelled die cast aluminium legs. DESIGNER Ernest Race. MAKER Ernest Race Ltd. Price £17 8s 6d.

37 'VIP' low back chair. Covered in grey, green or red 'Tibor' fabric with foam latex cushions. DESIGNERS Ward and Austin. MAKER The Buoyant Upholstery Co Ltd. Price £26 6s 6d.



OPENING THE DESIGN CENTRE



HRH The Duke of Edinburgh speaking – left to right: Sir Gordon Russell, Director, CoID; Sir Robert Maclean, Chairman, CoID Scottish Committee (behind the Duke); W. J. Worboys, Chairman, CoID; Peter Thorneycroft, President, Board of Trade

HRH The Duke of Edinburgh *opened The Design Centre
for British Industries on April 26 with these words:*

"THIS COUNTRY HAS LONG ENJOYED a reputation for offering well made, attractive and reliable goods. In fact, the best things that we make are still good and are worthy of this reputation. However, since the introduction of mass production methods, which have now reached every form of manufacture and make it possible to satisfy the needs of everyone, one single, badly designed or finished mass produced article in any one industry can bring that whole industry into disrepute.

"Now, in the days before all factories were highly mechanised, an industry depended upon having its materials handy and a skilled labour force available. Under the present system, the skilled craftsman is making the machines which ultimately make the goods which his ancestors made themselves.

"These machines are then exported and are then capable of making their goods anywhere in the world. So there are two problems which confront the modern manufacturer:

**The Duke of Edinburgh's
opening speech
at The Design Centre**

continued

how to get the machines in his factory to turn out well finished goods, and how to make sure that those goods are better than those made by his competitors' machines abroad.

"Obviously the answer to both these problems lies with the industrial designer. He it is who must draw together the work of the scientist, the engineer and the artist, or at least combine their abilities in his own person, so as to give the machines their orders to ensure that attractive, functional and reliable goods reach the public.

"The importance of The Design Centre is, therefore, twofold; firstly to the manufacturer and to the designer. Here they will be able to follow the trend of both national and international taste and fashion; they will be able to follow current technical developments in the finished article and they will have the satisfaction of knowing that their products are seen by discerning buyers from all over the world. The second point is that it is for the buyers and the consumers; anything shown here must be practical and reliable. I think this is a deceptively easy statement to make, but the design must look right within the broad limits of current fashion and experienced taste. The Centre will show, in fact, the best that is available, only excluding the impractical, the shoddy, the badly finished and the technically inefficient.

"I have no doubt that some of the choices and some of the judgments are going to cause argument, in fact I hope they do. I hope they cause every kind of discussion and even row and controversy, because that will show that this place is alive and making people think. The best thing that could happen to our manufacturers would be a highly critical and a highly selective home market, constantly demanding better design, better made and more reliable goods.

"The Council has adopted for this Centre the slogan, 'Look before you shop'. By using a more critical eye, every shopper can help raise the standard of British goods and so help our manufacturers to compete abroad. The Design Centre has already done some useful work abroad. It organised an exhibition of some 500 British items at the Milan 'International Samples Fair', in April, on behalf of the Board of Trade. Later this year there will be an exhibition in Stockholm - during the State visit - of articles selected from The Design Centre by Dr Åke Huldt, the director of the Council's opposite number in Sweden. I think it is a good start and I hope there will be much more of this sort of work to follow.

"But exhibitions of this kind will not by themselves improve design. I think we have no reason to be unduly proud or complacent about our efforts. It is no good shutting your eyes and saying, "British is best" three times a day after meals and expecting it to be so. We have got to work for it, by constantly criticising and constantly improving.

"I hope that The Design Centre will now enter upon an industrious, adventurous, controversial, vitalising life, and I wish it the best of luck."



W. J. Worboys, Chairman, Council of Industrial Design, introducing the Duke of Edinburgh said:

"Our primary objective is unashamedly commercial: we wish to increase the demand for British products in the markets of the world. We hope that buyers from overseas and buyers from home will, seeing things that they like in this exhibition, demand those things from retailers and wholesalers who, in their turn, will demand them from manufacturers. We believe also that there is a social side to design. Why, in these days, should we work and live with ugly things when attractive things are available, often at no greater cost?

"I would suggest to you that you should not think of The Design Centre as a museum: it is a live, active, moving thing. The Design Centre has been very much a joint affair of Government and of industry: both have contributed to the cost of establishing it and I take this opportunity of thanking all those companies, many of them quite small, who have contributed so generously to our appeal. The press too has been very kind and generous. Indeed, without this help from Her Majesty's Government, from industry and from the press, the Council's task would have been immeasurably more difficult."



The Duke of Edinburgh talking to W. J. Worboys, Chairman, right, and Sir Gordon Russell

Peter Thorneycroft, President of the Board of Trade, in thanking the Duke of Edinburgh on behalf of his department and the CoID said:

"The interest and knowledge which your Royal Highness always displays in design, in research and in production problems is a source of constant inspiration to everyone in industry in this country.

"We particularly liked the note which you struck when you said that we should not be afraid of controversy. There are very few things worth doing in this world about which honest men cannot differ from time to time, and I am sure that the Council of Industrial Design and the choices that it makes will undoubtedly fall into that category.

"The Centre is also, as Your Royal Highness said, a practical adventure; it is not a theoretical one. It has got a solid commercial basis behind it, because we know that if we are going to hold our own in the markets of the world, our design has got to be as good and preferably better than those of our principal competitors."

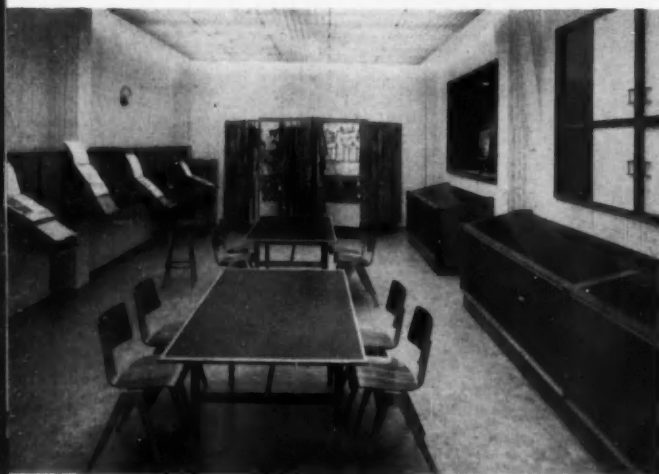


Reception area

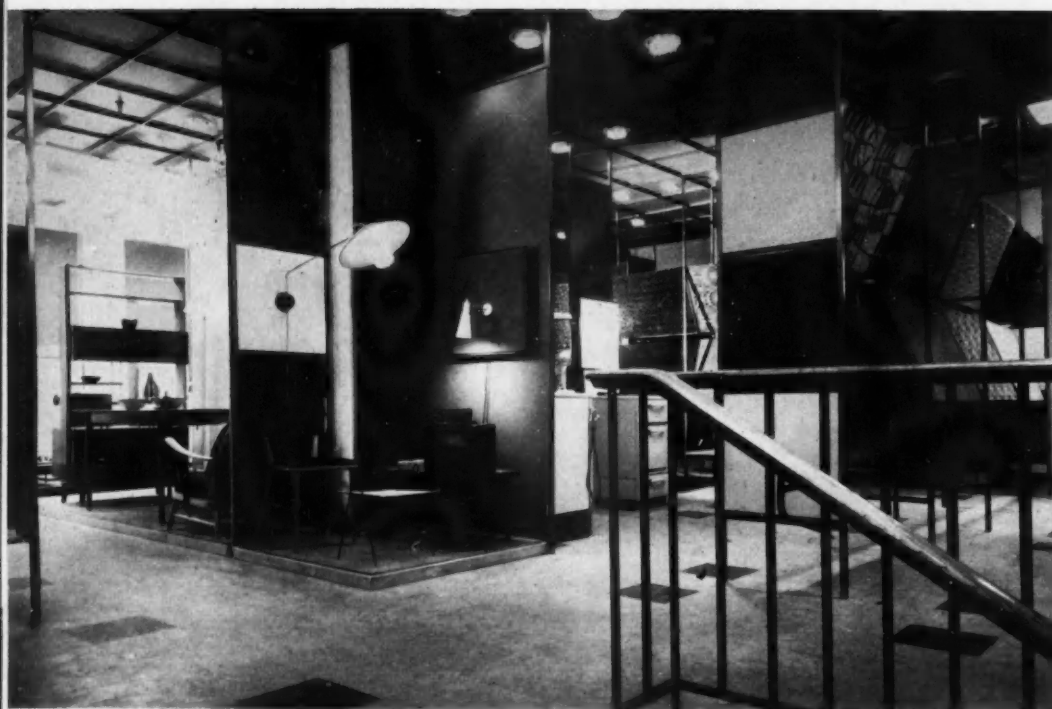
THE DESIGN CENTRE

Main exhibition area on the ground floor ►

'Design Review' - over 8,000 photographs and samples of British products







Part of the display on the upper ground floor

Corner of the lower ground floor display



In the first week since the opening, 25,500 buyers, retailers, and members of the public visited The Design Centre

Early views

Photographs by Sam Lambert



Dr Walter Gropius, centre, with Robert Nicholson, left, co-designer of the interior, and Michael Farr, editor, DESIGN

"I have rarely seen such well made display fittings in an exhibition of this character."



Maxwell Fry, architect

"I think it is particularly important for the drawing office staffs of architectural offices to come along, as assistants have a large measure of responsibility."



Viscount Moore, left, managing director, 'Financial Times', with J. Noel White, chief information officer, CoID

"... our export trade will be helped, and at home people will be shown how to buy wisely."



Neville Thompson, director, Ind Coope & Allsopp Ltd

"We have a continuous programme for re-equipping our hotels and the exhibition, and particularly 'Design Review', are going to be an enormous help."



Marghanita Laski, journalist and broadcaster

"I feel that any woman who is at all interested in good design will feel an immense debt of gratitude to the CoID for starting the Centre."



Bryan Adams, managing director, Adamsez Ltd

"It is to our advantage to be included here... the selection of our exhibits encourages us as specialists to keep ahead with new designs."



George Carney, president, Institute of Public Supplies Officers

"As far as public services with large building programmes are concerned, it will provide the inspiration to choose well designed equipment."



David Falk, right, vice president, Bloomingdale's, New York department store, with Paul Reilly, deputy director, CoID

"... it has long been needed in this country... and will be beneficial to the export trade to America."



Sir Norman Kipping, right, director-general, Federation of British Industries, with **Sir Gordon Russell**, director, CoID
 "The Design Centre deserves the strongest blessing from the FBI manufacturers and buyers will welcome exhibits selected by an independent committee."



Sir Stephen Tallants, president, Design and Industries Association
 "Good design is the one unfailing passport to overseas markets, against which no customs barriers can stand."



J. L. Hay, left, chairman and managing director, Hay's Ltd, New Zealand department store, with **John E. Blake**, assistant editor, DESIGN
 "We have a strong preference for British goods, but it is a common complaint that British manufacturers are conservative. Your exhibition should do much to stimulate a more advanced outlook."



George Perring, a managing director, William Perring & Co Ltd, with **Jean Stewart**, retail officer, CoID
 "This will help to initiate a demand the retailer will benefit from a design and quality conscious public."



R. J. P. Vroom of Vroom & Preesmann, a Dutch department store
 "Overseas buyers should come here straight from the airport."

DESIGNERS, CONTRACTORS AND SUPPLIERS FOR THE DESIGN CENTRE

Designers on behalf of the Ministry of Works

Robert and Roger Nicholson (*interior design, mural decoration and exhibition fittings*), in association with the Council of Industrial Design exhibitions section.
 Ward and Austin (*shopfront*).

Contractors

MAIN CONTRACTOR

George M. Hammer & Co Ltd

DECORATION AND

BUILDING WORK

PCS Ltd

METAL WORK

Crawley Metal Productions Ltd

SHOPFRONT

Harris & Sheldon Ltd

ELECTRICAL WORK

Berkeley Electrical Engineering Co Ltd

HEATING AND VENTILATION

Matthew Hall & Co Ltd

LINOLEUM FLOOR LAYERS

Semtex Ltd

SIGNWRITING

Edward G. Truss

Suppliers

FURNITURE

HK Furniture Ltd

S. Hille & Co Ltd

LM Furniture Ltd

'DESIGN REVIEW' EQUIPMENT

Roneo Ltd

Whitby's Ltd

LIGHT FITTINGS

General Electric Co Ltd

'FORMICA' CEILING PANELS

Thomas de la Rue & Co Ltd

SLIDING PARTITION

Educational Supply Association Ltd

LINOLEUM

Barry Ostlere & Shepherd Ltd

Linoleum Manufacturing Co Ltd

Michael Nairn & Co Ltd

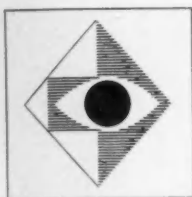
Jas Williamson & Son Ltd

DESIGN CENTRE SYMBOL

Hans Schlegel

FIRST DESIGN CENTRE POSTER (see p 95)

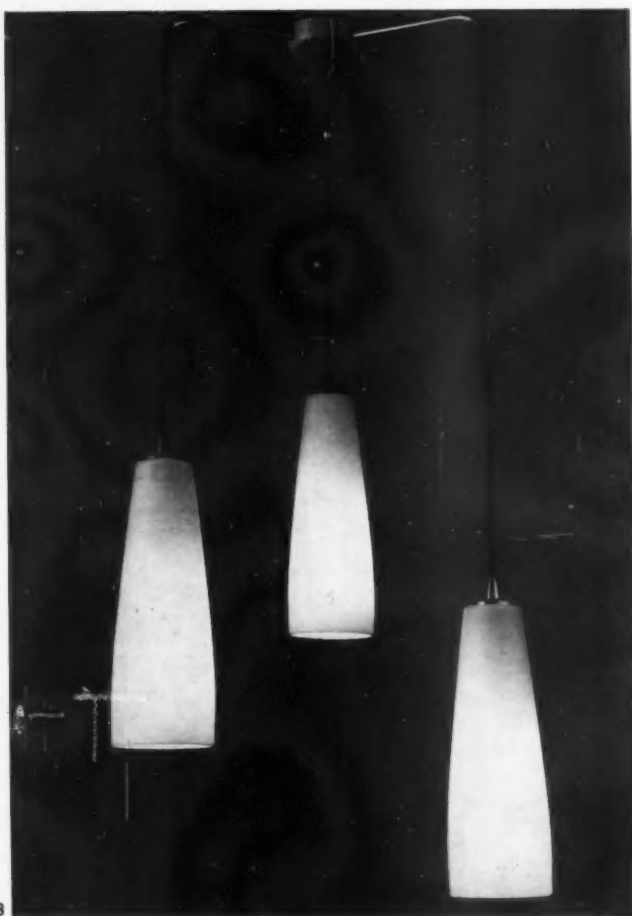
Abram Games



lighting fittings

No industry can rival the number of uninhibited designs turned out by lighting fitting firms during the last five years. In this experimental atmosphere many new forms of lighting have been thrown up and a distinguished handful of designers found to work on them. Occasional fittings have the greatest variety of designs, inexpensively well made but often expendable when the fashionable impulse passes; the best of the more permanent fittings, including those with fluorescent tubes, tend more and more to place function and appearance in equal partnership.

38



38 Pendant light fitting. Opal glass shades with polished brass fittings. The fixing cover on the ceiling is enamelled in stone or white.

DESIGNER John Reid. MAKER George Forrest & Son Ltd. Price £10 7s 3d.

39 Wall light fitting. Washable plastic shade in white, ivory or apricot, can be adjusted to any angle. Anodized aluminium end cap and legs. DESIGNERS E. Cooke Yarborough and Ronald Homes. MAKER Cone Fittings Ltd. Price £1 18s 3d.

40 Wall light fitting. Satin brass bracket with metal reflector in white, black or peony red. Designed for use with 60-watt lamp. DESIGNER Beverley Pick Associates in conjunction with the maker's fittings design office. MAKER General Electric Co Ltd. Price £2 11s 6d.

39



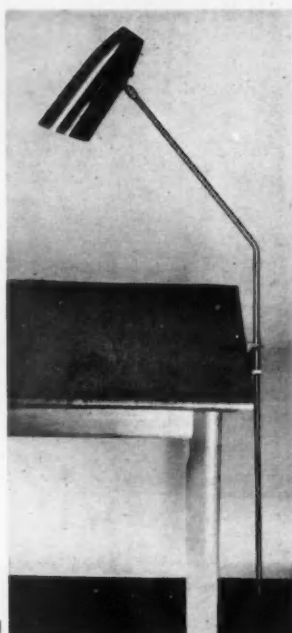
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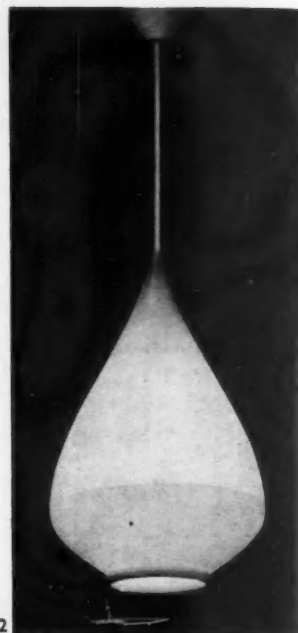
lighting fittings

41 Table lamp. Top reflector enamelled white inside and red, yellow, black or green outside. Bottom reflector white inside and out. Mounted on polished brass legs. MAKER Geni Products Ltd. Price £7 19s 3d.

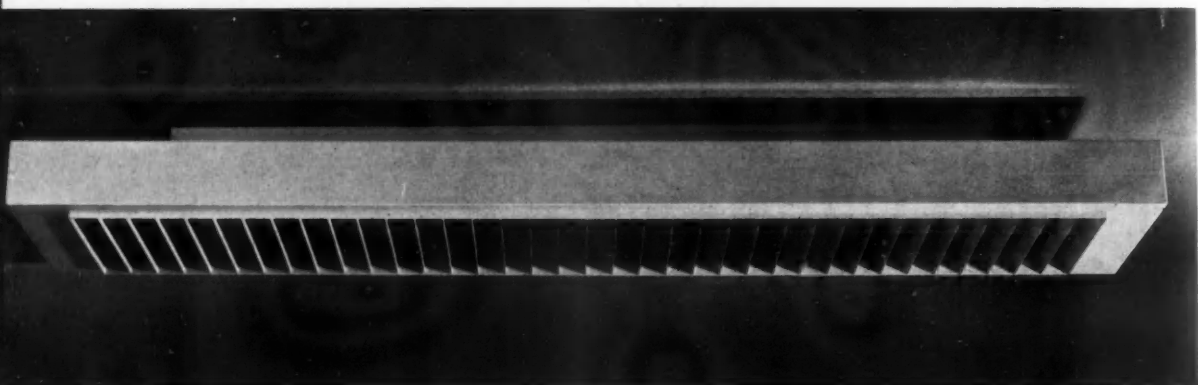
42 Pendant light fitting. Made of cellulose acetate threads spun on a former and bonded together. Available in a wide range of colours. DESIGNER Bernard Stern. MAKER Rotaflux (Great Britain) Ltd. Price £1 19s 6d.



41



42

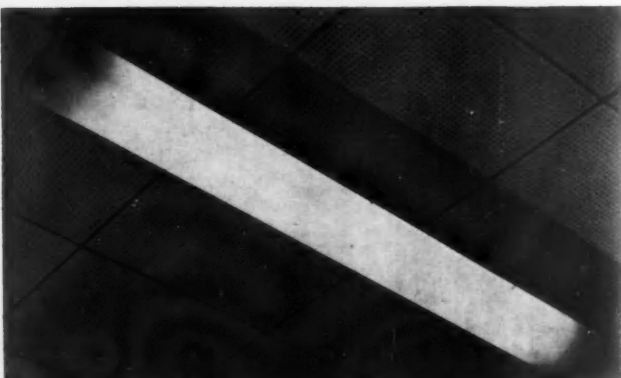


43

43 Ceiling fluorescent light fitting. Fabricated mild steel sheet case stove enamelled ivory. Hinges downwards from either side and can be suspended or fitted flush to the ceiling. DESIGNER Noel Villeneuve. MAKER Heffer & Co Ltd. Price £28 13s 4d.

44 Twin lamp fluorescent fitting. 'Perspex' diffuser hinges from either side of the gear channel to give access to the lamps, and can be completely removed without undoing screws or catches. It is fixed by a patented rapid installation fitting. MAKER British Thomson-Houston Co Ltd. Price £23.

44





tableware

We see the products of potters, cutlers and glass manufacturers together on the table; in fact many retail stores prefer to sell them not individually but as 'place settings'. Although many firms appear to be unaware of this, the design leaders have found that aesthetic achievements in a related industry can often stimulate their own. In earthenware the more advanced pieces have a casual freedom in forms which are still within the confines of the medium; bone china continues to explore more time resisting shapes and decorations. British technique in cut crystal glass is still unsurpassed and the same undercurrent of high quality is present in cutlery.



45



46



47

45 'Wild Strawberry' tea ware. Bone china body with white glaze. Decoration by lithographic transfer in muted red and green. DESIGNER Susan V. Cooper. MAKER Susie Cooper China Ltd. Price cup and saucer 11s, plate 15s 3d.

46 Casserole set. 'Denby' stoneware casseroles fit into shallow wells in the English walnut tray. DESIGNER F. J. Farthing. MAKER Ternex (London) Ltd. Price £2 17s 3d.

47 Glassware. Made of colourless full lead crystal with cut and polished decoration. DESIGNER Irene Stevens. MAKER Webb Corbett Ltd.

48 'Britannia' cutlery. Made of stainless steel with white grained 'Xylonite' handles. DESIGNER Eric W. E. Cork. MAKER Thomas W. Cork & Son. Price carvers £3 5s, knives £4 10s, £3 19s and £3 5s per doz.



48

tableware



49

49 *Hors d'oeuvres set.* Made of moulded plastic, available in white and various pastel shades. MAKER Thermo Plastics Ltd. Price £1 17s 3d (wholesale for quantities less than one gross).

50 *'Blue Moon' tea ware.* Made of earthenware in 'Streamline' shape. Blue slip exteriors under clear bright glaze with white insides, handles and knobs. DESIGNERS John Adams, A. B. Read, Lucien Myers and Roy T. Holland. MAKER Carter, Stabler & Adams Ltd. Price tea pot £1 0s 8d, cup and saucer 5s 10d, sugar basin 4s 3d, tea plate 2s 8d, large plate 5s 9d.

51 *'Country Lane' tableware.* Lithographic transfer and enamel pattern on Windsor grey earthenware body. DESIGNER Peter Wall. MAKER Josiah Wedgwood & Sons Ltd. Price coffee pot £1 15s, jug 9s 3d, cup and saucer, 8s 9d.



50

51



52 'Doric' fruit bowls and dish. Made of flint coloured pressed glass. DESIGNER A. H. Williamson. MAKER The United Glass Bottle Manufacturers Ltd. Price large bowl 1s 9d, small bowl 9d, dish 9d.

53 'Ambassador' tableware. Made of earthenware with a screen printed pattern on a white body. DESIGNER Johnson, Matthey & Co Ltd. MAKER Simpsons (Potters) Ltd. Price tea plate £1 10s per doz.

54 'Pride' cutlery and flatware. Spoons and forks of sterling silver or electro-plate. Knives of steel with ivory or 'Ivroid' handles. DESIGNER David Mellor. MAKER Walker & Hall Ltd. Price per doz spoons £9 10s 6d, forks £9 10s 6d, (both electro-plate), knives £7 16s (with 'Ivroid' handles).

55 Mead set. Hand made of stoneware with a green grey celadon glaze. DESIGNER David Leach. MAKER The Leach Pottery. Price bottle £1 4s, cup 4s 10d, tray £1 7s 6d.

52

53

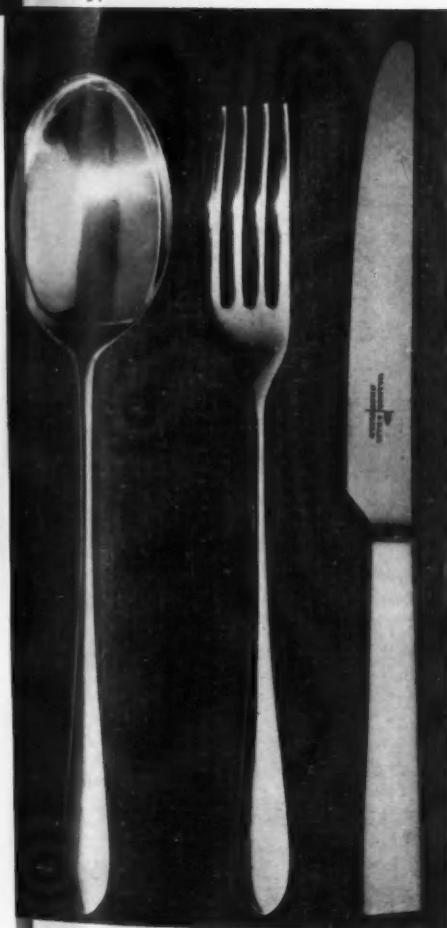


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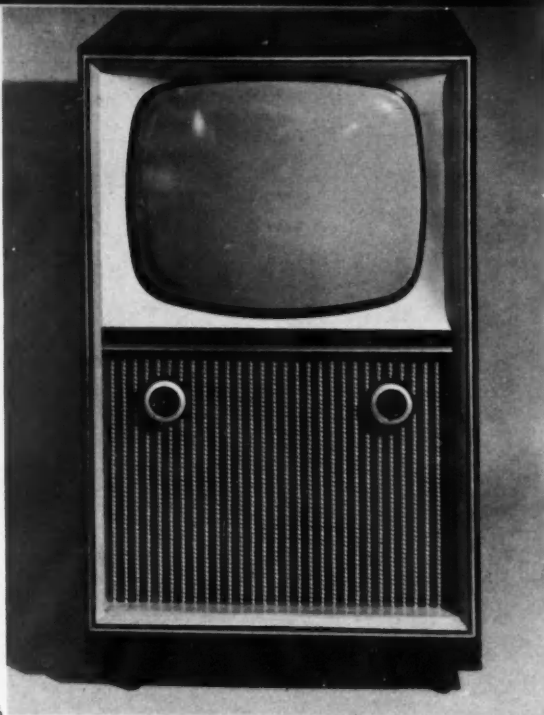
54



radio and television sets

The amazing sweep and power of modern communications is the legitimate inspiration for those designers in the industry who can also remember that a radio or television set is static, essentially domestic. At the same time there is a healthy movement away from the desire to disguise these instruments as more familiar pieces of cabinet furniture.

56 17-inch console television receiver. Cabinet made of solid wood and laminated birch, veneered in medium walnut with light coloured mouldings. The screen is flattened to eliminate distortion. DESIGNER Edward Dunstall. MAKER Ferranti Ltd. Price £89 5s.



56



57

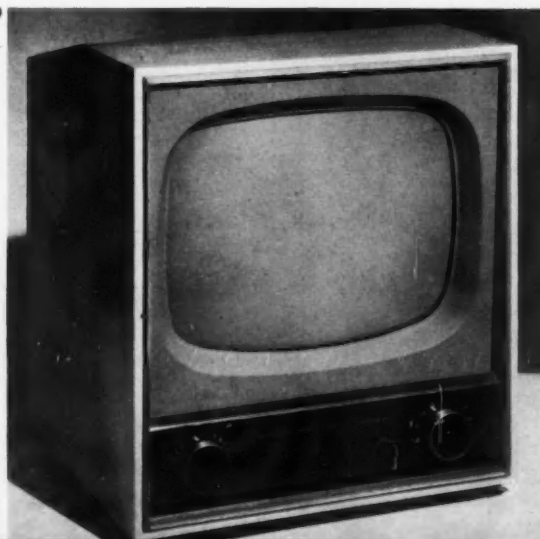
57 Portable television receiver. Cabinet moulded from resin bonded fibre in identical halves. Fawn stove enamel finish. DESIGNER A. F. Thwaites. MAKER Murphy Radio Ltd. Price £52 10s.

58 Portable radio receiver. Wooden case covered with check patterned leathercloth. Cream plastic grill and escutcheon. Other finishes available. MAKER E. K. Cole Ltd. Price £21.



58

59 17-inch table television receiver. Cabinet veneered with Japanese sen or walnut. Controls are placed on a black 'Perspex' panel with a brass coloured anodised aluminium strip. DESIGNER Robin Day. MAKER Pye Ltd. Price £82 19s.



59

58

Clocks and watches

The conflict between the claims of the jeweller and the precision instrument maker must always be reconciled by the designer here. In clocks his approach is more straightforward though rarely is this appreciated.

60 Man's 'Triumph' wrist watch. Made of brass and steel, with gold finished case and stainless steel back, also available with chrome and stainless steel case. It has an etched dial and padded strap. MAKER Ingersoll Ltd. Price £3 14s 6d.

61 Wrist watch. Made of specially developed metals, finished in chromium or gilt. The watch is claimed to be dust proof, shock resistant and cannot be overwound. MAKER Timex. Price £3 4s 3d (gilt).



60



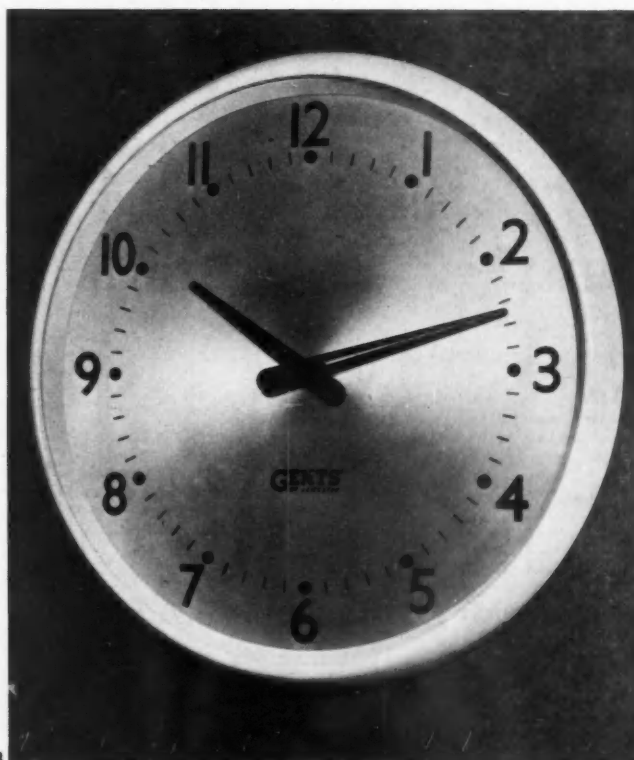
61



62

62 'Gibson' industrial clock. Cast aluminium case, stove enamelled any colour. Supplied with three alternative dials. DESIGNERS Jesse Collins and John Beadle. MAKER Baume & Co Ltd. Price battery wound £17.

63 Electric wall clock. 'Bakelite' case enamelled in any colour required. Dial of natural 'sunburst' aluminium. Surface or flush fixed. DESIGNER Jack Howe. MAKER Gent & Co Ltd. Price £6 8s 9d (wallbox £2 3s 11d).



63



furnishing fabrics, wallpapers and carpets

Design trends in these industries have been so closely allied that they are perhaps best considered together. Recent examples illustrate two important discoveries which disprove some popular tenets: firstly that patterns can be modern without being abstract, and secondly that abstract patterns need not be austere geometric but can embody all the colours and textures that exist in nature. The keynote to many advanced designs is an informality which gives the designer endless scope for invention. The lead has come from the furnishing fabrics industry where the public has shown itself ready to accept the best that can be produced. The wallpaper and carpet industries have been slower to interpret the trend in terms of their own production techniques, but the latest designs suggest that determined efforts are being made to catch up.

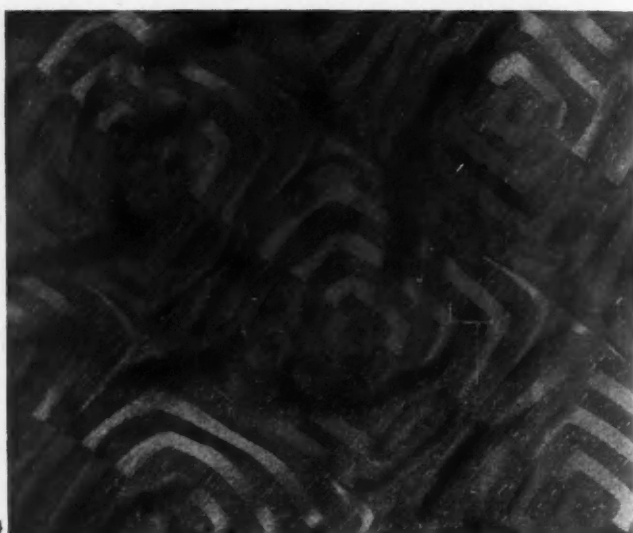
64 'Claydon'. Rayon and 'Lurex' Jacquard weave. DESIGNER Karen Williger. MAKER Warner & Sons Ltd. Price 18s per yd.

65 'Elegance'. Roller printed design on cotton. DESIGNER Paule Vezelay. MAKER Heals Wholesale & Export Ltd. Price 11s 9d per yd.

66 'On the Tiles'. Screen printed cotton fabric. DESIGNER Pamela Fielder. MAKER Gayonnes Ltd. Price 16s 11d per yd.

67 Furnishing fabric. Screen printed design on cotton. DESIGNER John Piper. MAKER D. Whitehead Ltd. Price £1 9s 11d per yd.

68 'Chequers'. Screen printed design on cotton. MAKER Henry Nathan & Co Ltd. Price 18s per yd.



64

65

66



69 'Aleppo'. Dobby woven cotton, wool and rayon mixture fabric. DESIGNER Marianne Straub. MAKER Liberty & Co Ltd.
Price £1 14s 6d per yd.

70 'Palmas'. Screen printed design on two colour woven textured fabric with 'Lurex'. DESIGNER Tibor Reich. MAKER Tibor Ltd.
Price £1 4s 9d per yd.

69

70



67

68





71

71 'Rose Branch'. Silk screen printed wallpaper. DESIGNER Guy Irwin. MAKER Cole & Son (Wallpapers) Ltd. Price £1 9s 2d per piece.

72 'Collonade'. Silk screen printed wallpaper from the 'Palladio' range. DESIGNER Robert Nicholson. MAKER The Wall Paper Manufacturers Ltd. Price £2 2s 7d per piece.

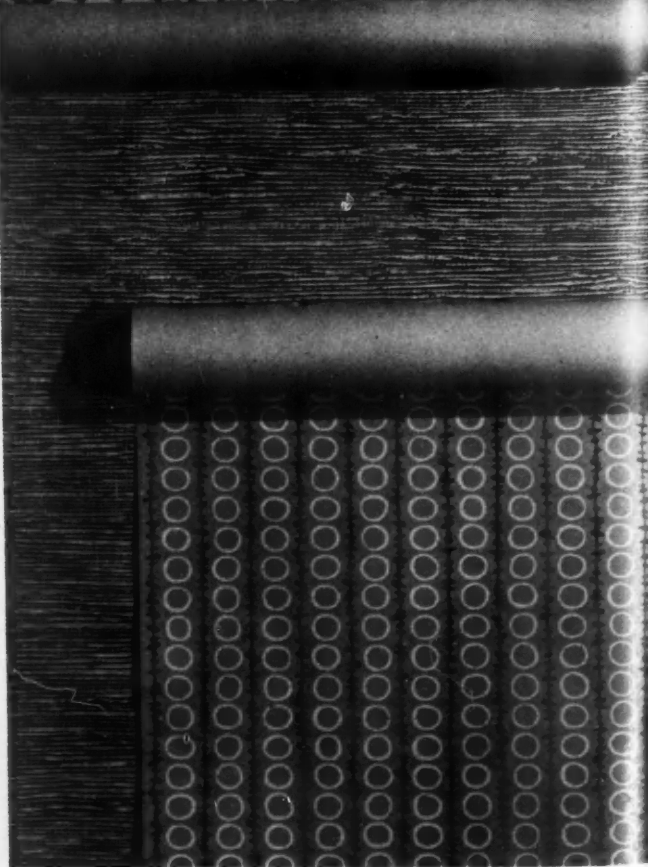
73 Machine printed wallpaper with slight embossed effect. MAKER Arthur Sanderson & Sons Ltd. Price 9s 9d per piece.

74 Machine printed wallpaper. MAKER Ashley United Industries Ltd. Price 18s 5d per piece.

72



73



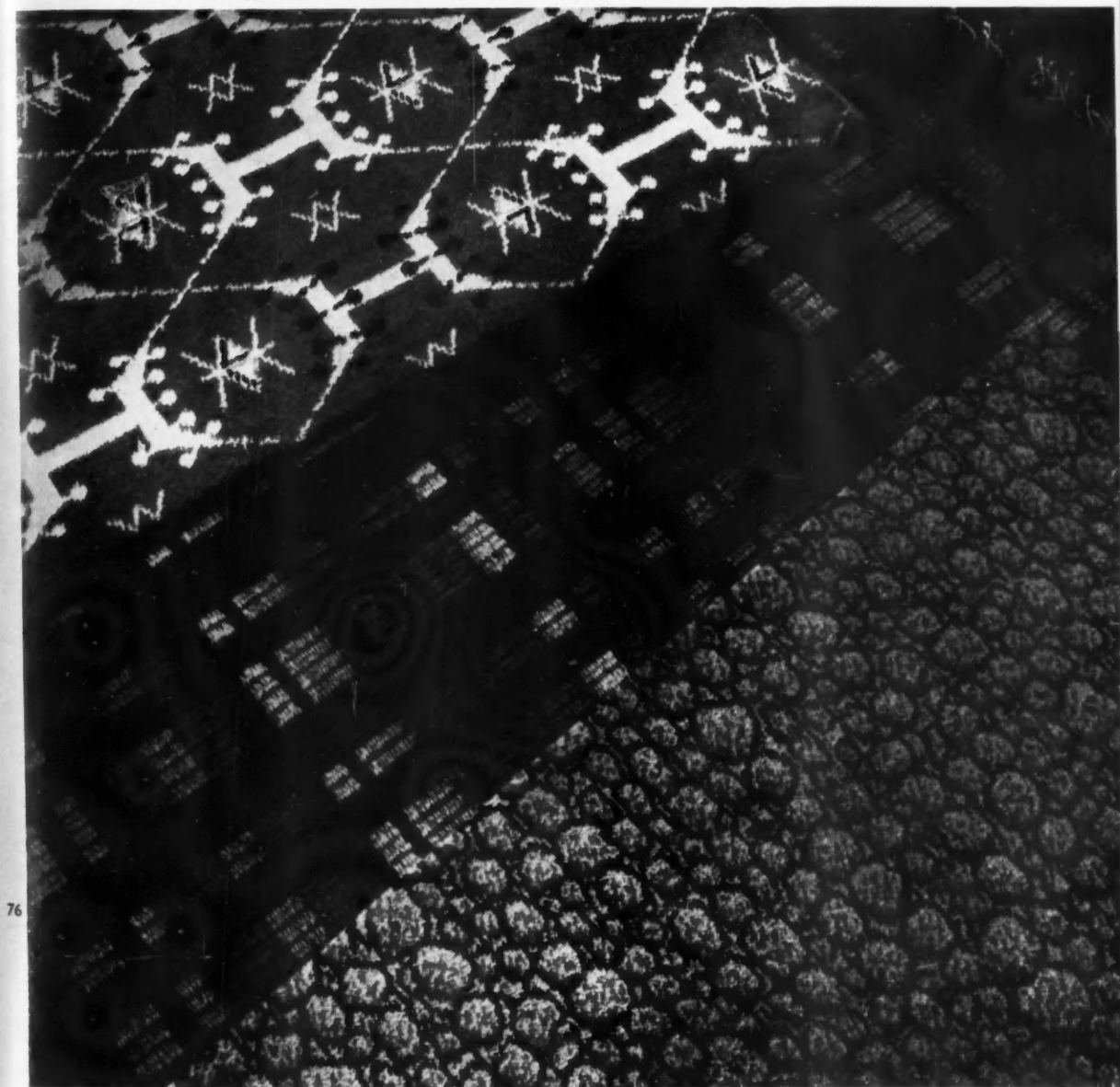
74

75

75 'Geonese' Axminster body carpet.
DESIGNER John Palmer. MAKER John
Crossley & Sons Ltd. Price £2 4s per yd.

76 Handwoven wool rug. MAKER Peter
Collingwood. Price £10 10s.

77 'Imperial' Axminster body carpet. MAKER
James Templeton & Co Ltd. Price £2 5s 3d
per yard.



76

77



miscellaneous items

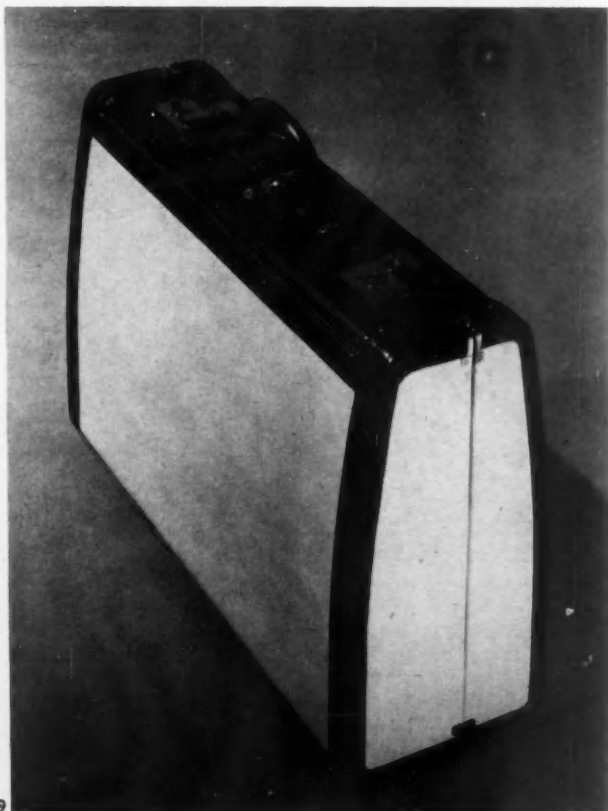
The attention given to those factors – which contribute to a satisfying appearance is the only characteristic common to the widely differing products illustrated here. Yet this approach is symptomatic of a growing force in industry; even the diehard opponents of modern design are beginning to sit up and take notice. Though design problems differ from product to product, direct comparisons can provide much needed stimulants to new thought, for discoveries in one sphere can suggest a new outlook in another. This is one of the main services which The Design Centre can provide, for nowhere else in Great Britain can so many products of a consistently high design standard, and in such a variety of categories, be seen side by side under one roof.

78 'Beeza' motor scooter. 198 cc four stroke engine with shaft drive and four speed gearbox. Pressed steel body, finished pale blue. MAKER BSA Motor Cycles Ltd. Price £204 12s.

79 'Victor' lady's suitcase. Wooden box construction with chestnut aniline dyed cowhide edges and top with natural 'Iromide' panels. Lined inside with moire art silk. MAKER Parker Wakeling & Co Ltd. Price £15 0s 2d.



78



79

80 'Executive' electric typewriter. Each letter is cast on a body of its own width, and the use of proportional spacing enables the right hand margin to be made level. The machine is finished in grey. DESIGNER International Business Machines Corporation, New York
MAKER IBM United Kingdom Ltd.
Price £157 10s.

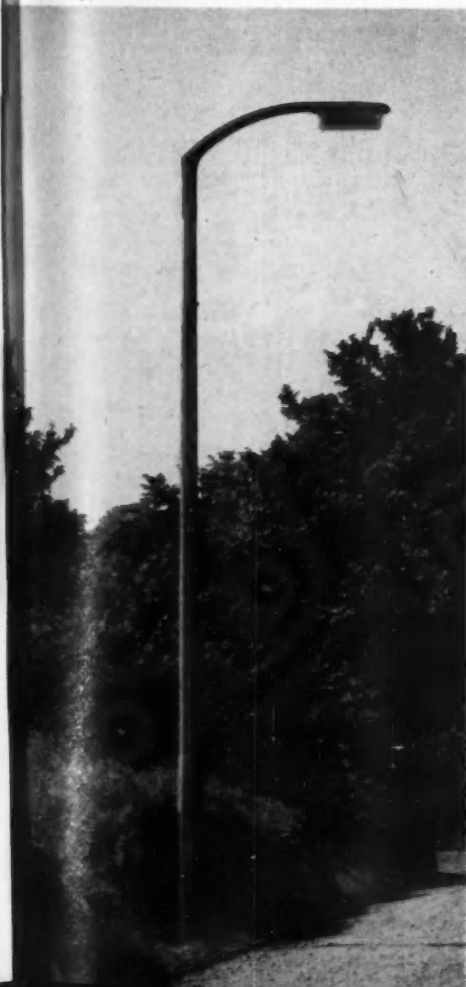
81 'Highway X' street lighting column. Made of pre-stressed concrete and fitted with 'Phosware' SO/140 sodium lantern. (Model only in Design Centre). DESIGNER C. A. Marques. MAKER Concrete Utilities Ltd.

82 'Gammex' travel rug in case. Rug is reversible and can be supplied in any tartan pattern. Carrying case contains inflatable plastic cushion. DESIGNER J. Kagan.
MAKER Kagan Textiles. Price £6 16s 6d.

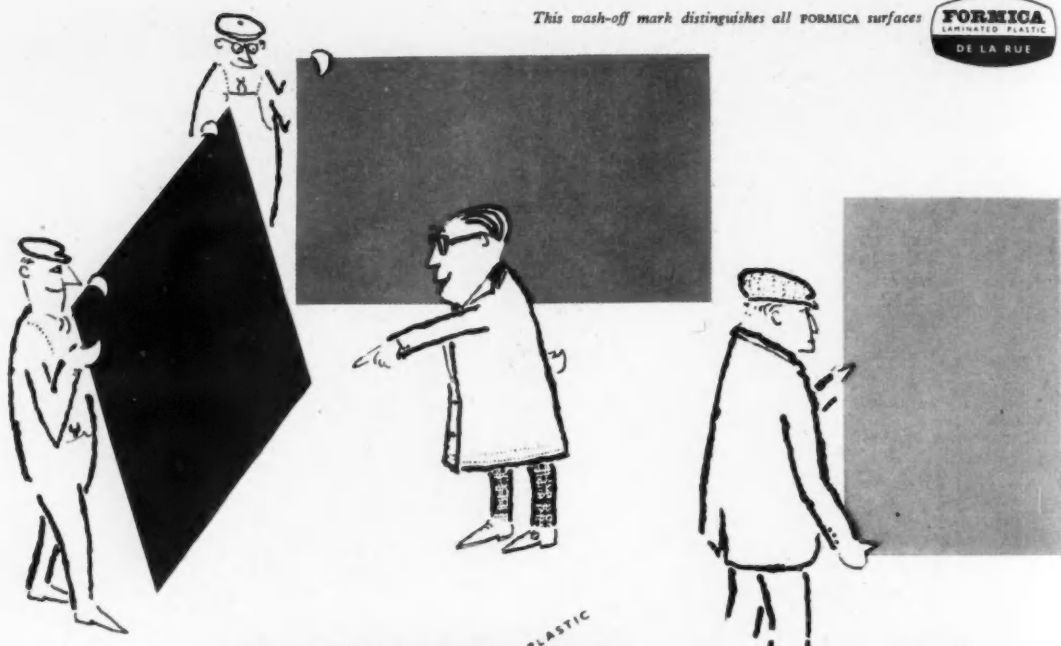


81

82



This wash-off mark distinguishes all FORMICA surfaces



FORMICA for me!

Why were FORMICA Laminates chosen for the ceilings, and counters, and writing surfaces of The Design Centre? For precisely the reasons that have brought FORMICA to boardrooms and bathrooms, kitchens and cocktail bars, tables and shop fittings up and down the country. For its practical efficiency and modern charm.

FORMICA Laminated Plastic does not chip, crack, craze, wear or dent. It is almost impossible to damage, no trouble to keep clean. It resists high temperatures, water, corrosion. And the bone hard, satin-smooth surface comes in over fifty shades and patterns. Start now saying 'FORMICA for me!'

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Dept. 97A, 84-86 Regent Street, London W1

FORMICA is the registered name for the laminated plastic
made by Thomas De La Rue & Co Ltd



NEWS

REPORTS

RSA bursaries for students

Each year the Royal Society of Arts offers a number of industrial art bursaries (of between £75 and £200), the main object of which is to enable the winners to visit the Continent to widen their experience in the field of design in which they are interested. The way in which students have benefited is emphasised by the fact that two former bursary winners in the Domestic Solid Fuel Burning Appliances section are now not only full time designers in the industry, but are also doing part time teaching in two schools, both of which were represented in this year's competitions.

Students from 66 schools and industrial establishments entered for the bursaries in 1955, and 13 schools divided the 20 major awards, with a further seven in the commended list. There was a wide scatter of the awards and no one school 'swept the board' either in a single year or, over the past three or four years, in a single subject. The average age of winners this year was just over 20, lower than in any of the three preceding years. With the exception of one student of 29 (who had previously trained as an architect), the students were in their late teens or early twenties, and three of the major winners were only 17. One of the bursary

winners had won in a different section in previous competitions, two winners had been commended, and the work of one student, previously commended, was considered to have fallen off. This year, in contrast to the preceding years, no winner came from an industrial establishment.

One new subject - Jewellery - was introduced to the 15 subjects covered by this year's bursaries, and five schools entered candidates. Four of these eight candidates had had experience in industry, and the jury considered the work of the winners showed considerable promise. There was a considerable falling off, both in the standard of work and the number of entries, in the Domestic Gas Appliances section, and the jury made no award. The work of two competitors was commended in the PVC Plastics Sheetting section, but the jury made no bursary award.

An exhibition of winning students' work will be held in the RSA headquarters, John Adam Street, London WC2, for three weeks. It is to be opened on May 2 by Sir David Eccles.

Two new sections are to be introduced in the 1956 bursaries - Pottery, to which the Pottery Federation has agreed to contribute, and the design of Stage Theatre and Television Settings, to which the BBC is contributing. Glass and flatware still remain 'unadopted'.

Theatre design

Norman R. Branson, who has designed a new playhouse for the Questors Theatre Ltd, discussed the tasks facing the theatre designer today in a paper he gave recently to the Royal Society of Arts. The basic problem, he said, was to reconcile the modern tendency towards a more naturalistic actor-audience relationship with the traditional conception of the 'picture frame' stage. It is not so much a complete break with the past that is needed today but an

setting of "British elegance". This comes as anti-climax to anyone who has admired the firm's showroom in Piccadilly, which is as dramatic as the cars themselves, and needs no baronial beams, candelabra or aspidistra to conjure up an air of elegance.

New York showroom for British cars

Jaguar cars seem strangely out of place here. Yet the designers of this Jaguar showroom in New York claim to have given the cars a



Design: Number 89



Plaque for the Orient Line

This plaque of HM The Queen was designed for the Orient Line by T. H. Paget, and a replica will hang in each Orient liner. Mr Paget was selected after consultations between Sir Colin Anderson, a director of the line, and Sir Gordon Russell, director, CoID. He is already well known for his work on the King George V and King George VI coinage, and he also made the design which was selected by the CoID for use on Coronation souvenirs.

"evolution or development from known and accepted theatrical forms". The new playhouse has been designed so that it could be adapted to the full range of contemporary methods of staging, but Mr Branson stressed that the 'adaptable' theatre was by no means the final solution to the problem. He concluded "The Questors and I have not attempted to choose for the theatre, but we have tried to take an important step towards restoring to the theatre a freedom of choice". It is essentially an experimental playhouse, and one that will be capable of further development. It is to be built at Ealing.

EXHIBITIONS

British designers in Stockholm

To mark the state visit of the Queen and the Duke of Edinburgh in June, there is to be a 'British Week' in Sweden, and the CoID is cooperating with its Swedish counterpart, Svenska Slöjdföreningen, to stage a selective exhibition of British goods.

Ake Hult, director of the Swedish society, has recently been in London to select exhibits, mostly from articles that have been chosen for the opening exhibition of The Design Centre. A wide range of articles will be shown, including goods that were not eligible for The Design Centre exhibition.

The exhibition will be opened on June 2, and it is to be held in the Kunstrad garden, a park in the centre of Stockholm where the Svenska Slöjdförening has permanent exhibition stands.

continued on page 69

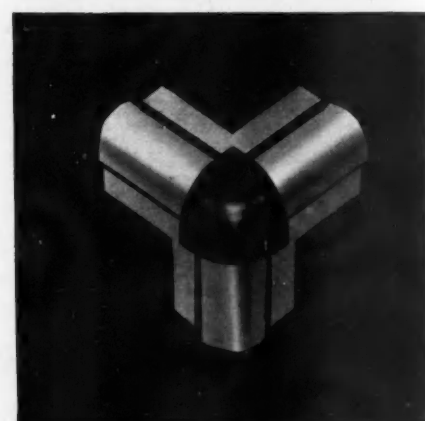


for the manufacturer

If you are a manufacturer, you'll be interested in our Standard Range of Instrument Cases. The 1076, made in four sizes, is a fine representative of a wide range of Standard Instrument Cases, Racks, Control Consoles, Handles (of which but a few are illustrated) and accessories, all combining the two first essentials of function and good contemporary design, plus a high standard of finish.

Then there's Imhofs new product, specially devised for prototype work - particularly for individually designed cases. This is the new Imhof Cabinet Construction System consisting of two units, the Corner Connector (illustrated) and the Extrusion, which when interlocked produce the basic framework to which may be affixed suitable panelling thus producing the completed unit. The range of angles of Connectors produced and the simplicity of construction make the system economical, versatile and time saving.

Full details of both the Construction System and the Standard Range of Cases is available on request.



design and **IMHOFS**



for the music-lover

For the music-lover desiring a combination of visual beauty in contemporary style with perfect sound reproduction, there's the Imhof Trolleygram Control Cabinet and Reflexion Loudspeaker Enclosure. These two matching units, selected by the Council of Industrial Design for display at Helsingborg, Berlin and Milan Exhibitions, are designed to produce the best 'Sound'. On a smaller scale the I.M. Units fulfil the same purpose of housing record players and amplifying equipment of all kinds.

Fuller information on Hi-Fi Cabinets and Instruments is available on request.



112-116 New Oxford Street. W.C.I. museum 7878

Scottish exhibition

The CoID Scottish Committee is organising an exhibition which will tour Scotland this year. There will be over a hundred exhibits, most of them chosen from 'Design Review', although some foreign goods are to be shown. A wide range will be covered, including textiles, furniture, ceramics, kitchenware, meters and gages. The exhibition opens in Airdrie on May 14. It will be in Kirkcaldy on May 24, in Stirling on June 4 and in Perth on June 15. Hamilton, Oban, Aberdeen and most of the principal towns will be included in the tour. The exhibition will open in Edinburgh on August 20, during the festival there.

'Denby' stoneware

A recent exhibition of 'Denby' pottery by Joseph Bourne & Sons Ltd at The Tea Centre was designed by Robert Wetmore to show the full range of the firm's production today. As well as the familiar 'Peasant' oven and table ware, new designs were shown, including Albert Colledge's 'Greenwheat' and Tibor Reich's 'Marguerita'. Several pieces have been added to Mr Reich's exotic 'Tigo' ware, and 'Cheviot' is a new range of vases and bowls designed by Glynn Colledge.

MISCELLANEOUS

SIA pamphlet

The SIA has issued a pamphlet on services and average fees for furniture and interior designers. There are notes on briefing, sketch designs, modifications and copyright, etc, and fees are discussed in detail. Under furniture design £50 for a single piece and £100 for a typical suite is quoted as "a reasonable average fee". Royalty agreements and fees for special cases where the designer may have to undertake research and advise on methods of production are also discussed. Fees for interior design are calculated on a different basis and are usually a percentage of the total cost of production. The copyright of furniture designs for quantity production belongs to the manufacturer. With interior design, including specially designed furniture and fittings, the copyright is generally vested in the designer.

'Atlas' lighting

The largest multiple store in Australia, Myers Emporium of Melbourne, is installing a new window display lighting system specially designed by a British firm, Thorn Electrical Industries Ltd. Electronically dimmed fluorescent colour tubes and Atlas 'Colorblend' equipment, together with normal white lighting, give 30 different colour combinations.

New editorial assistant

Miss Gillian Naylor has joined *DESIGN* as editorial assistant in place of Mr Richard Rhodes who has decided to continue his law studies. Miss Naylor was on the staff of A. & C. Black Ltd. She graduated at Oxford with an honours degree in modern languages.

Letters

Appearance design: is it a misleading term?

SIR: It was heartening to read in the February issue of *DESIGN* the editorial comment 'The Compleat Designer' and its plea for more integrated design and less surface dressing.

It is hoped that this will help to discourage the use of the term 'appearance design' which has crept into the vocabulary of journalists and writers on the subject and has done so much to give a false impression of the work and scope of the industrial designer, and to render his none too easy task even more difficult.

The use of this title is not confined to those who write, it is used extensively by several of the large industries in this country and the reason given is that the generally accepted term 'industrial design' often becomes confused with the more strictly technical sides of industrial production; but it is difficult to see why such a confusion should arise and one must look elsewhere for a convincing reason.

In some branches of industry, an industrial designer is inclined to be regarded as an unnecessary intruder and, it is thought, will try to tell engineers and technicians how to do their jobs. These fears may not be

entirely groundless and if a designer finds an atmosphere of resistance, he will often discover that it was created by a member of his profession who, in earlier association, had not learnt to work in a spirit of mutual goodwill and understanding with those whose co-operation is essential to the success of his efforts.

Thus it might be that the label 'appearance design' has been attached, perhaps subconsciously, in order to put the designer in his place; to make it abundantly clear just where his job starts and finishes and to ensure that he does not interfere with things that do not concern him. If this is so, his field will be narrowed and he will be unable to function fully as a responsible member of the design team. He will invariably be brought in after the essential elements of the design have been fixed and will find that there is little he can do, other than adjust a few details. He will certainly not be able to fulfil effectively one of the most important tasks of the industrial designer which is to establish the correct relationship between the user and the product, an aspect of design often neglected by the manufacturer.

A reason sometimes given for dissatisfaction with the term 'industrial design' is that it does not convey the exact nature of the designer's work. But there are many such names that are no more specific which have assumed their correct definition by association and use. This is happening in the case of industrial design, but it will not continue to do so if the issue is to be confused by the addition of a second title which in itself is misleading.

continued on page 71

Showroom for stationery

Sandhurst (Stationers) Ltd, has recently introduced a new idea in selling stationery goods in the form of a small travelling showroom. Converted from a normal delivery van, the interior has been designed by Peter Collins to make the most of the very limited space. This has been largely achieved by the

use of a reverse projector so that a wide variety of products can be shown to customers without having to crowd the walls with display panels. Actual samples are housed in the cabinet on the left. In a highly competitive market this method of selling direct to the customers and of entertaining them on their own doorsteps is claimed to have produced extremely successful results.





Office Interiors



DESKS AND CHAIRS An interesting selection of stock designs besides quick facilities for special designs.

CARPETS One of the finest selections in London. All the notable manufacturers are represented.

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ACCESSORIES Stimulating examples of fine craftsmanship and design from many centres.

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A view of the New Bond Street offices of John Wanamaker (London) Ltd., decorated and furnished (including partitions) by Ian Henderson Limited.

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GWYNNE HOUSE, 15-17, ESSEX STREET, STRAND, LONDON, W.C.2

continued from page 69

The impression conveyed by the term 'appearance design' is that appearance as such can be considered as a separate quality to be applied at will to an otherwise satisfactory product. It comes from the same transatlantic source as styling and streamlining and in its country of origin, where design is more commonly regarded as a surface covering, it no doubt has some justification; but is this the impression that we wish to create in Britain? If so, let us be frank and drop the term industrial design altogether, so that we can then have not only 'appearance design' but the 'Council of Appearance Design' and the 'Appearance Design Centre'.

Obviously this is not what the majority of serious designers would wish and it is hoped that this inadequate and misleading label will soon cease to be used, particularly by those who ought to know better.

JACK HOWE
12A Spring Street
London W2

First of an American series

SIR: Mr Robert Cantor's review of my book 'Industrial Design, a Practical Guide' in *DESIGN* for September 1955, was very thoughtful. I appreciate his comments, both favourable and adverse. No one is more aware of its shortcomings than I.

When the first edition was issued in 1940 it was the only book of its kind. Curiously enough, it still is the only textbook in this country. British designers write with much more ease, it seems, than their American colleagues.

The section on basic design principles, is indeed elementary, as Mr Cantor says. It is aimed at draftsmen and young engineers rather than designers, and can hardly be

classified as art instruction. The problems which must be met by the industrial design consultant are becoming so complex that no one book can treat all of them adequately.

It may therefore be of interest to your readers to know that a plan is afoot whereby my book will be the first of a series, to be under my general editorial guidance. The second, already scheduled, will treat the subject of basic design principles in a far more complete and sophisticated manner, and will include a comprehensive section on model making. Other volumes, written by specialists, are planned on consumer testing, and case histories in materials and processes.

I am sorry not to have included in my book examples from British or continental designers, many of whom are producing superb work. But it would have made an already long book that much longer.

HAROLD VAN DOREN
1700 Walnut Street
Philadelphia 3, PA
USA

Left hand, right hand

SIR: Why cannot more articles for domestic use be made to suit either right handed or left handed people? I happen to have been born with only a left hand, and since I took up residence in my own flat last summer I have been forcibly struck by the awkwardness of kitchen utensils. A right handed fish slice for example tries my temper as few other things do. I do a fair amount of dress-making and find that pinking shears are not made for left handed people. I should like to buy an electric iron, but I cannot find one for a left handed user. Surely more electric irons could be made with the flex entering the middle of the end of the iron? There are many other examples of what I con-

sider thoughtless design in this sphere, and I deplore the emphasis on the design of handles to fit the hand exactly.

I have overcome my so called disability and I have not failed in any job I have tackled so far. I should hate to fail in house-keeping just because of the stupid single mindedness of designers of domestic appliances.

ANNIE S. ROBERTSON
5 Peterson Road
Wakefield
Yorkshire

Books

The Carpet Annual 1955-56, edited by H. F. Tysser, *British-Continental Trade Press Ltd*, 20s

'The Carpet Annual, 1955-56' offers a survey of the industry statistically, technically and designwise. The directory section covers the manufacture and distribution of carpets and rugs in this country and to a lesser degree throughout the world.

The statistics suffer from their unrelated nature one country to another, but illuminate the major tendencies. From the trend of the USA figures it seems clear that tufted carpet production will vastly increase in the next few years in the other industrially developed countries of the world. It also seems likely that the new material can be absorbed in times of prosperity without mortal hurt to the manufacture of normal pile carpet.

A large section reviews carpet design by illustrations ranging from Persian reproductions and floral chintzes to the modern carpets used in the Hotel Leofric at Coventry. In most industries where design is such an important selling point as it is in carpets, bulk production must cater for all tastes including the less discriminating. Having made that allowance, just enough examples of good and original ideas in carpet design are illustrated to indicate a lively outlook in certain firms in an industry whose prosperity will depend on it. DAN JOHNSTON

Business equipment centre

Remington Rand Ltd has recently opened a 'business equipment centre' at its premises in New Oxford Street. The purpose of the centre is to give advice on all aspects of office organisation and efficiency and a staff of experts is permanently available. Bright and colourful

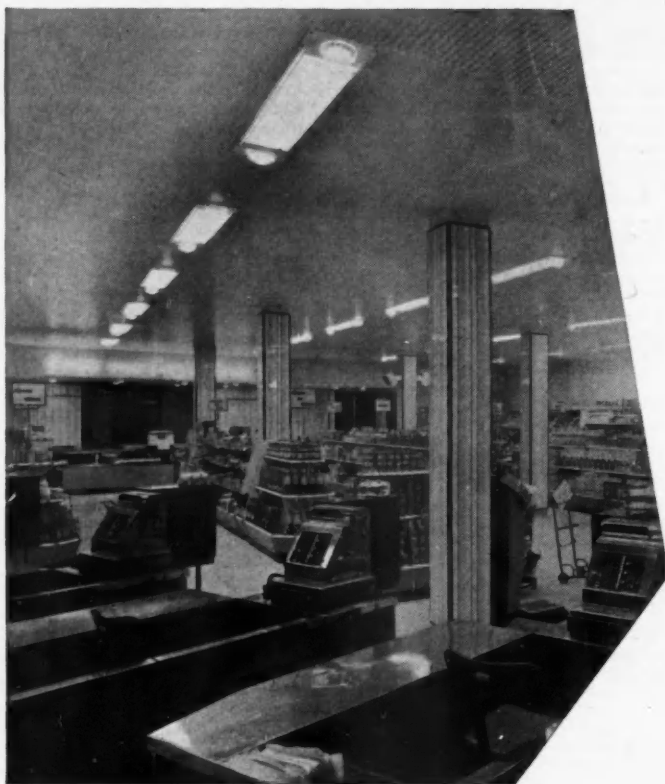
interiors were designed by H. J. Pullen and J. Martin of the firms' display department in conjunction with W. Symes. Shown here is a section devoted to filing systems with a range of standard Remington Rand cabinets on the right. The contractor for the interior was Lee Spiller & Co Ltd.



Designing for People, Henry Dreyfuss, Simon and Schuster, New York, \$5, Alec Tiranti Ltd, 36s

Henry Dreyfuss believes that it is the industrial designer's job to make people "safer, more comfortable, more eager to purchase, more efficient - or just plain happier - by contact with the product". As he elaborates this belief and describes his work as a pioneer of American industrial design, his readers may find much pleasure in the qualities which set him apart from many of his colleagues. Although he has made industrial design a commercially successful business he has also tried to make it a humane and gentle activity. The account of his early success as a stage designer producing six new sets weekly for 260 weeks before he was 23 makes it clear that he

continued on page 73



lighting
design is
a job for
experts

**STRIKING NEW
FLUORESCENT
DEVELOPMENT**

Philips Warm White de Luxe is a new double-coated fluorescent tube especially suitable for display and store lighting. Exclusive to Philips, it's remarkable for its completely natural rendering of colour - a vitally important point in displaying your goods to the best advantage.



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Lighting—planned lighting—makes a tremendous difference to the appearance of a shop both inside and out. And Philips will plan all your lighting for you free ! Yes, the highly experienced lighting engineers of the Philips Lighting Design Service, with the aid of a fully qualified architect at their disposal, will submit a complete scheme of lighting based on the specialised needs of your premises—*absolutely without charge or obligation*. Get in touch with the Philips Lighting Design Service now—either through your electrical contractor or direct to Philips.

PHILIPS ELECTRICAL LTD

Lighting Division (L.D.S.)
Century House, Shaftesbury Avenue, London, W.C.2

For Lighting Design enquiries by telephone ring COVent Garden 3371

continued from page 71

is well adapted to the pace of American business life. But the hasty judgment, disregard for fundamentals and facile styling that are often associated with high pressure designing are absent from Mr Dreyfuss' work. 'Designing for People' implies a painstaking and at the same time imaginative capacity for understanding the problems of every kind of user and Mr Dreyfuss shows himself to be the most sympathetic of men. This being so, he could not fail to appreciate the sales manager's view of industrial design as a means of selling but he does not allow sales appeal to lead him away from the user's real needs.

The book is illustrated with examples of his own work. British readers may be disappointed to see that his beliefs are not practised to the extent of avoiding superficial styling altogether. But if we recall the much greater disparities between high flown text and vulgar designs in books by some of Mr Dreyfuss' colleagues we may marvel at his comparative success in practising what he preaches. He seems to have worked best when designing things that are not sold directly to a domestic consumer. His telephone and his mechanical hand for amputees look well. His television set and his vacuum cleaner may be pleasant to use but they look more like showpieces than utensils.

J. CHRISTOPHER JONES

Dartmoor: building in the National Park. Architectural Press Ltd, 58 The Architectural Press in its recent publication 'Outrage' made a salutary protest against the backwash of visual slops which individual, municipal and governmental expansion over the countryside is leaving in its wake. It established that unrestrained building in rural areas is seriously threatening their amenities.

Dartmoor, where the long low traditional buildings echo the great granite tors, is a case in point. Sponsored by the Devon County Council, the Architectural Press has now produced a booklet intended to dissuade those intending to build on the moor from submitting unsuitable plans. The booklet surveys existing buildings and their siting, explains their qualities and lays stress on the value of using indigenous materials. It shows how these houses and farm buildings developed over a long period and with little outside influence, achieve a gratifying and relevant form.

It is regrettable that there is extensive and irritating duplication between the main text and the notes to the excellent photographs which has created an unresolved problem in layout. The drawings in line and half tone seem neither relevant to the text nor to provide a background conception of the grandeur, power and mystery of the great moor itself. These strictures should not, however, obscure the unusually enlightened attitude of the local authority which caused the booklet to be produced, or vitiate its value as a guide to building in the area.

TREWIN COPPLESTONE

Illuminazione d'Oggi (6th in the *Esempi Series*), Roberto Alot, Ulrico Hoepli, Milan, Alec Tiranti Ltd, £3

This is a survey of world lighting schemes and fittings designed during the past few years, but, as is only to be expected from a book produced in Italy, which has given the world a lead in lighting fittings' design, there is a large proportion of Italian work.

The book is very well produced, with good illustrations, some in colour. It does, however, suffer from the shortcoming, as do many other books of this type, that no technical information of any sort is given - not even the size and type of lamps used. This shows the prevalent unbalanced attitude to lighting, which is considered as either technical or visual, never as a happy combination. Most lighting fittings have a job of work to do and it would be interesting to learn something of the performance of the fittings illustrated - imagine a book on motoring with not even an engine capacity mentioned.

It would also be interesting to know which fittings are prototypes, single specimens or made in small quantities, and which are in general production, as the design problem is greatly affected by these factors. If the illustrations were classified into two or three such groups, then the comparisons possible would be of far greater value, for a pleasing fitting in general production surely has a greater value than a pleasing but unique model.

There is an interesting historical survey from the Etruscan oil lamp to modern street lighting, with well chosen illustrations.

Roughly half of the illustrations are devoted to lighting schemes and the rest to fittings. This gives an opportunity of assess-

ing the lighting effect of the fittings illustrated in the schemes. The captions are in Italian, but there are separate tables of captions in English, French and German. It seems a pity, however, that when producing a book of this quality, the publishers do not take the precaution of obtaining accurate translations - 'fluorescent piping', 'mirror lamps', 'drooping in ceiling', 'ceiling-bone', are typical examples of mis-translation.

JOHN REID

Correction

DESIGN March page 28: the carpet entitled 'Hogarth' produced by S. J. Stockwell & Co Ltd, was designed by a member of the staff of James Templeton & Co Ltd and not by Tibor Reich as stated. Page 29: the designer of the 'Glencairn' Axminster carpet produced by A. F. Stoddard & Co Ltd was W. J. Bartram, not W. J. Barton.

Designers in this issue

Alan H. Adams (40). John Adams, ARCA (56). John Barnes, MSIA (35, 39). John Beadle, MSIA (59). Norman R. Branson, ARIBA (67). Albert Colledge (69). Glyn Colledge, MSIA (69). Jesse Collins, FSIA (59). Peter Collins, ARCA (69). E. Cooke-Yarborough, MSIA (53). Susan V. Cooper, RDI (55). Eric W. E. Cork (55). Robin Day, ARCA, FSIA (43, 58). Henry Dreyfuss (71). Edward Dunstall (58). F. J. Farthing (55). Pamela Fielder (60). David Fowler, MSIA (44). Kenneth Garland (Art Editor). Peter Hayward, MSIA (43). Roy T. Holland (56). Ronald Homes, MSIA (53). Jack Howe, FRIBA, FSIA (59, 71). Alan Hunt, LSIA (44). Guy Irwin (62). Carl Jacobs (43). J. Christopher Jones, BA (cantab) (73). J. Kagan (65). Howard B. Keith, MSIA (42). David Leach (57). A. Loebeinstein, MSIA (44). C. A. Marques (65). Eric Marshall, MSIA (37). D. C. Medd (40). David Mellor, DESRCA (57). Lucien Myers (56). Robert Nicholson, MSIA (52, 62). Roger Nicholson, ARCA, MSIA (52). Ralph Ormiston (38). T. H. Paget, OBE (67). John Palmer, DA, MSIA (63). Beverley Pick Associates (53). John Piper (60). Ernest Race, RDI, FSIA (44). A. B. Read, RDI, ARCA, FSIA (56). Tibor Reich, FSIA (61, 69). John Reid, ARIBA, MSIA, FRSA (42, 53). Sylvia Reid, ARIBA (42). Carmella Rossini (41). W. M. Russell, FSIA (35). Bernard Stern (54). Irene Stevens, ARCA (55). Marianne Straub, FSIA (61). Maureen Tanner, DES RCA (40). A. F. Thwaites, FSIA (58). Harold Van Doren (71). Paule Vezelay, MSIA (60). Noel Villeneuve, MSIA (54). Peter Wall (56). Ward & Austin, F/FSIA (44, 52). A. H. Williamson, ARCA (57). Karen Williger (60).

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ARLINGTON PLASTICS DEVELOPMENT LTD	8	CHICK, RICHARD LTD	85	EXPANDED METAL CO LTD, THE	12	IMPERIAL CHEMICAL INDUSTRIES, THE	cover III
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BIP CHEMICALS LTD	93	DONALD BROS LTD	3	HEAL'S CONTRACTS LTD	4	LOUGHBOROUGH CABINET MANUFACTURING CO	94
CARTER, STABLEY & ADAMS LTD	21	DE LA RUE, THOMAS & CO LTD	66	HEATOVENT ELECTRIC LTD	90	LUMENATED CEILINGS LTD	23
CATESBY LTD	91	DRUMMOND, JOHN & SONS LTD	88	HENDERSON, IAN, LTD	70	MERCHANT ADVENTURERS LTD	20
CAMBRIDGE UNIVERSITY PRESS ..	84	EDISON SWAN ELECTRIC CO LTD, THE	81	HILLE OF LONDON LTD	78	MONOTYPE CORPORATION LTD	19
CENTRAL SCHOOL OF ARTS & CRAFTS	86	ELMBOURNE LTD	86	HISCOCK, H. C., LTD	81	MYER, HORATIO & CO LTD	76
		EVANS, G. W., LTD	80	H K FURNITURE LTD	75	NEALE, K. S., LTD	91
				HOWARTH, G. L. & CO LTD	78	NOVOLOR LTD	88
				IBM UNITED KINGDOM LTD	cover II		
				IMHOPS	68		

continued on page 74

CLASSIFIED advertisements

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Box number, 1s extra

Copy: Last date for copy is 10th of
month preceding date of issue

RECORD OF DESIGNERS

MANUFACTURERS requiring the services of designers, whether for staff positions or in a consultant capacity, are invited to apply to the Record of Designers, Cold, London, or to the Cold, Scottish Committee, 95 Bothwell Street, Glasgow, C2. They can obtain a short list of designers suitable to their particular purposes, which should be explained in some detail. This service is free to British manufacturers and incurs no obligation.

SITUATIONS VACANT

The engagement of persons answering these advertisements must be made through a Local Office of the Ministry of Labour or a Scheduled Employment Agency if the applicant is a man aged 18-64 inclusive or a woman aged 18-59 inclusive unless he or she, or the employment, is excepted from the provisions of the Notification of Vacancies Order, 1952.

SHOPFITTING. There is a vacancy for a designer-draftsman in this well-established company. Applications are invited from men who have a natural aptitude for contemporary design in all its aspects and should give a summary of their career and other relevant information. The Company would consider applications from younger men, with training, who have completed their National Service. Donald Grant & Sons Ltd, St. James Place, Edinburgh.

WEST HARTLEPOOL
EDUCATION COMMITTEE
COLLEGE OF ART
(Principal: E. F. Parker, ARCA, ATD, ERSA, LSIA)

APPOINTMENT OF
FULL-TIME ASSISTANT TEACHER
OF DRESS DESIGN AND DRESSMAKING
Full-time Assistant required to teach Dress Design, and assist in the teaching of Dressmaking up to the National Diploma in Design (Special Level). Candidates should hold ARCA, ATD or equivalent qualification. A knowledge of Millinery will be an advantage.

Salary in accordance with the Burnham Technical Scale for Assistants, Grade A (£405-£415-£580) plus appropriate increments for degree, training and industrial experience.

Forms of application and further particulars may be obtained from the undersigned. Applications should be received within two weeks of the appearance of this advertisement.

L. DORLAND
Chief Education Officer
Education Offices,
Park Road,
West Hartlepool.

FERRANTI LTD, Moston, Manchester, have a vacancy for a designer in the appearance designs section of the RADIO AND TELEVISION DEPARTMENT. Applicants, who should be about 26 years of age, should have had experience in the design of Radio and Television Cabinets (wood and plastic) and some knowledge of manufacturing techniques. The ability to produce good presentation drawings as well as accurate working drawings is essential whilst some experience in model making would be an advantage. This appointment, which is to the permanent staff, carries a good salary and the benefit of a Staff Pension Scheme. Application forms can be obtained from T. J. Lunt, Staff Manager, Ferranti Ltd, Hollinwood, Lancs. Please quote reference TCR.

CITY OF BIRMINGHAM
EDUCATION COMMITTEE
COLLEGE OF ARTS & CRAFTS
(Principal: Meredith W. Hawes, ARCA, ARWS, NED)

SCHOOL OF INDUSTRIAL DESIGN
Applications are invited for the new post of LECTURER IN ENGINEERING in the School of Industrial Design. Candidates should hold a recognised qualification in Engineering and should have experience in the light metal industries with special reference to the production of consumer or domestic goods. He would be expected to teach workshop mathematics and to assist with production drawings. Although some sympathy with and knowledge of contemporary design would be an asset, the post is one for a Technical Lecturer. Some teaching experience would be a recommendation. Salary in accordance with Burnham Scale for Teachers in Establishments of Further Education — Men £965 x £25 - £1,065. Forms of application and further particulars may be obtained from the Principal, College of Art and Crafts, Margaret Street, Birmingham, 3. (s.a.c.).
Closing date - 19th May 1956.
The successful candidate would be required to take up duties on the 1st September 1956.

E. L. RUSSELL
Chief Education Officer

JOHNSON, MATTHEY & CO. LIMITED require a designer for their ceramic and colours division in the North Midlands. Applicants must be first class draughtsmen with good colour sense, and some administration ability. They should have a flair for applied decoration, especially on pottery and glassware, but previous experience with these materials is not essential. The appointment, which will be to the Company's established and superannuable staff, will carry a salary in accordance with age and experience. Write, giving full details of education, training and experience to the Secretary, 78 Hatton Garden, London EC1.

SITUATIONS WANTED

TOOLMAKER-MODELMAKER, first class, requires position with prospects and scope for design ability. Box 192, DESIGN, 28 Haymarket, London SW1.

COMMISSIONS WANTED

WE PLAN, DESIGN AND PRINT Brochures, Booklets, Company Reports, Press Ads, Trade Marks. Write or

House Organs, Reports, Company Histories

The services of ALEC DAVIS (first Editor of *Design*, 1949-52) are available in the planning of these and other forms of printed matter for industry

Spearhead Services Ltd, 47 REEVES MEWS
GROSVENOR SQUARE, W1 (GRO: 6040)

phone: Edward Bishop, RBA, 36 Bolton Gardens, SW5. FREMANTLE 4382.

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